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VOL. II.

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POMPEIANA.

THE

TOPOGRAPHY, EDIFICES,

AND

ORNAMENTS

OF

POMPEII.

BY

SIR WILLIAM GELL, F.R.S. F.S.A. &c.

AND

JOHN P. GANDY, Architect.

IN TWO VOLUMES.
VOL. II.

NEW EDITION.

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MDCCCXXIV.

DOMESTIC ARCHITECTURE.

The houses of Pompeii remain preserved to us in a state that leaves little to be desired upon the subject of many of those minor details, with which, until the discovery of that city, we were almost wholly unacquainted; and although no dwelling hitherto excavated could vie in extent with the magnificent villas which belonged

to Pliny or Lucullus, and still less with the splendid imperial residence, yet, by comparing their remains with the ordinary houses, as described by Vitruvius, we shall find them fully adequate to enable us to form a tolerably accurate idea of the domestic architecture of the inhabitants, if not of the beauty and order of the more costly edifices, of Rome.

A great feature in the arrangement of the ancient house, as distinguished from the modern, was the internal court. Courts were usually formed, each surrounded with apartments, which, lighted from within, at first sight seem to have afforded little possibility of the domestic concerns of the family being overlooked by any one not included within the walls. But this was an advantage they did not really possess, as we may conclude from Plautus[1]; and

[1] Forte fortuna per impluvium huc despexi in proxumum,
Atque ego illam aspicio osculantem Philocomasium cum altero
Nescio quo adolescente. *Mil. Glor.* 2—3.

Seneca speaks of the annoyance the neighbours were subject to, from the disorderly luxury of those who, changing night into day, indulged in the false refinement and late hours of the age.

Many causes for the houses having acquired this form may be conjectured. In the early ages of society, each might be considered as representing a small city or community, to which the surrounding wall gave security [1]: and, subsequently, when every man assumed the right of overlooking his more wealthy neighbour; when any departure from a frugality ordained by law was considered criminal; it became necessary to the proprietor to secure himself against the misrepresentations of his private enemies.

A jealousy, also, somewhat approach-

[1] Houses were sometimes made very strong. Publius Verus was accused of a design upon the liberties of the people for the manner in which he built his house upon the Velian hill.—Livy, V. 42.

ing that of the modern Eastern nations, seems to have prevailed towards the female part of the family, to whom the most remote portion of the house was appropriated; an inner court, around which their rooms were distributed, was only accessible through another, where a similar arrangement existed for the accommodation of the men and servants.

That this was the plan of the ancient Greeks may be gathered from Homer, who thus places the thalamoi of the daughters of Priam within the royal palace; and it was over the wall enclosing the aule that Phœnix, eluding the vigilance of the guards placed over him, made his escape, without alarming either them or the women whose apartments he had passed.

In the Odyssey, Helen bids her maids prepare a bed for Telemachus under the portico of the outer court. They, bearing lights, proceed from the inner to obey her commands: accordingly, Telemachus and

the son of Nestor pass the night in the former, while Menelaus and Helen occupy the latter division of the house.

In Terence, Jupiter passes over the neighbours' roofs, and descends through the impluvium to Danaë; thereby avoiding the men's apartments, through whose court he must have passed had he got into the house from the street [1].

The houses of the early Romans were small; and the doors were left unclosed during the single meal which sufficed for the day, that it might be seen no one exceeded the bounds of frugality prescribed by the laws. But as civilization advanced, and luxury was introduced, their size enlarged to the excess, that four hundred slaves [2] do not appear to have been an

[1] Atque per alienas tegulas venisse clanculum per impluvium mulieri.

[2] Tacitus. They were all executed for not preventing the murder of their master. Within the walls of one house was frequently produced every article of life.

extraordinary number to be included under one roof. The tops were shaded with trees, and laid out in gardens; while in the interior the decorations of the room changed with the courses of the feast[1]. Augustus, whose policy would never allow him to indulge in this extravagance, at length restricted their height to seventy feet; an elevation which appears sufficient, but for exceeding which many were afterwards accused and fined. And thus the irregularity of the capital became so great, that the calamity might have been considered a public good which made way for the judicious plans of the emperor Nero; who, passionately fond of building, first made Rome a regular city. He ordained that each house should be surrounded by its own wall: but some thought that regulating the width and disposition of the street, and heights of the houses,

[1] Seneca.

by lessening the shade, did not conduce to the health of the inhabitants[1]. Pompeii remained to its fall, a city of lanes rather than streets.

The general uniformity of plan still admitted considerable variety in the detail; but they were all attended with imperfections repugnant to modern ideas of taste and conveniency. The absence of chimneys entirely, and windows generally, may be particularly noticed. The only light received in the rooms was through an aperture formed in or over the door; and even this was borrowed. But we are to recollect that the Romans were not a "Genus ignavum qui tecto gaudet et umbrâ[2]:" not a domestic people. Their society was to be sought in the Forum, and public porticoes.

Vitruvius is almost the only writer of antiquity who gives any real information

[1] Tacitus. [2] Juvenal.

respecting the houses of the ancients; for the casual mention by others of various parts of their dwellings cannot be considered precise; and even the very detailed description we have from Pliny of his villas, although that of an advocate, yet being written in a letter to a friend, and intended rather to give an idea of their comforts and beauties, than architectural arrangement, of course would not be so exact as that of one whose profession was architecture, and intention to give an accurate account of such edifices as were best adapted to the customs of his time, with their proper and most approved proportions.

Pompeii offers advantages to the more modern antiquarian, of which his predecessors were not in possession. It contains houses, built and inhabited by Romans of the time in which Vitruvius wrote. By his assistance we may therefore at least hope to ascertain pretty nearly the name

by which each apartment was designated, if we are not enabled to clear his text from the many obscurities with which his commentators have loaded him.

The part of the house first described is the atrium [1] and cavædium. After saying there are five kinds of cavædia, he proceeds to state the proportions of the atrium with its alæ on the right and left, the tablinum and the fauces: the dimensions of the latter arise from those given to the tablinum. These are on the breadth of the atrium, while the alæ are on each side, or length.

From the fauces he passes to the peristyle and triclinium, the oici, the exedra, and pinacotheca. The oicus he directs to be made of the same proportions as to length and breadth as the triclinium; that is, twice its width in length. If it was

[1] Atrium is supposed to be the term for the whole area included within the four walls of this part of the house.

surrounded by a simple row of columns, it was called Corinthian; but if constructed of two orders, the upper closed with windows, it was termed Egyptian, and appeared like a basilica. In either case the area included within the peristyle was left uncovered for the admission of light.

There were also Cyzicenous oici, planned to open towards the north, with a view of the viridium, or conservatory: they were made sufficiently long and broad to admit two triclinia opposite each other, and also commanding by windows a view of the garden.

Strangers did not uninvited go into the cubiculum, triclinium, bath, or other apartments appropriated to the private and particular uses of the master of the house[1] and his family; a part of the building which would by eminence be

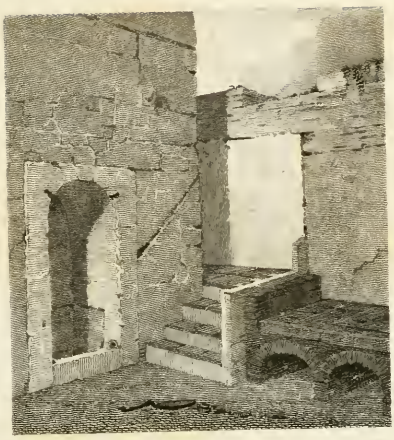
[1] He snapped his fingers when he wanted a servant. The modern Greeks and Turks clap their hands.

called the oicos, or house: but any who had business to transact might enter the vestibulum, cavædium, or peristyle. To people of inferior condition, who had no clients, the vestibulum, tablina, or atrium, were unnecessary. Dealers in the produce of the country required shops, cellars, and store-houses within; constructed rather with reference to the preservation of the goods to be placed therein than elegance of proportion. But to public characters, magistrates, who by their office had to decide upon the affairs of their countrymen, a vestibulum, a lofty atrium, with an ample peristyle, or portico and ambulatories, were requisite, in conformity with their rank and dignity; as well as libraries, pinacotheca, and basilica: but our author may be here supposed to allude to the more sumptuous palaces of the senators of Rome.

In the city, the atrium is placed near the entrance; in the country, the peristyle

occupied that situation, and the atrium was within.

In the arrangement of the Greek house there was no atrium. It was entered through a passage, or thyroreion, which had gates outwards and inwards, immediately to a peristyle. On either side of the entrance was the stable, and porter's apartments. The peristyle occupied only three sides: on the fourth were two antæ, at an ample distance asunder, with a connecting architrave: two-thirds of their distance apart was the depth, and this was called the prostas, or parastas. Within was the great oicos, in which the family resided: on the right and left of the parastas were the cubicula; of which one was called thalamus, the other amphithalamus. Around, under the portico, were the commonly used triclinia, cubicula, and cella familiarica.



KITCHEN IN THE HOUSE OF ACTÆON

HOUSES.

In the unvarying climate of the south of Italy, that necessity for providing against the vicissitude of seasons and severity of winter, which we find in less favoured latitudes, does not exist. Good foundations and stout walls were not considered of essential consequence where the skill of the architect was rather directed to

the exclusion of heat than precaution against the less mild months of the year. Hence we find scarcely a house in the whole city of Pompeii, of which the walls are not considerably indebted for their durability to the plaster with which they are covered. Ill built, of the worst brick and rubble work, with mortar generally but insufficiently mixed, their thickness in few instances appears adequate to the service they were intended to perform.

The plaster is, however, sometimes very excellent, and appears to have been used precisely in the manner prescribed by Vitruvius; who directs, that, after the first rough coat was applied, a second was to be added, of arenatum, composed principally of sand and lime[1]: this was afterwards to be covered with marmoratum, in the composition of which the place of the

[1] Decomposed lava, or Vesuvian sand, is generally used in the arenatum, and first coats.

sand of the arenatum was supplied by pounded marble.

The last coat at Pompeii was put on very thin, and seems to have been well worked and rubbed upon the rough exterior of the arenatum, until a perfectly level, smooth, and, at length, polished surface, was obtained, nearly as hard as marble. While the last coat was still wet the colours were laid on, and, so done, becoming, according to Vitruvius, incorporated with the incrustation, were not liable to fade, but retained their full beauty and splendour to a great age. To be executed properly, three coats of arenatum, and as many of marmoratum, were used, which prevented the work cracking, and the surface might be polished so highly as to reflect objects [1].

1 The Doric columns at Corinth have been covered with a cement, of which little more was applied than was absorbed by the porous surface. Those of Pæstum were also covered with a thicker coat. At Pompeii, the absorbent texture of the volcanic stone is peculiarly adapted to receive this,

The smallest apartments were lined with this stucco, painted in the most brilliant and endless variety of colours, in compartments, simply tinted with a light ground, surrounded by an ornamental margin, and sometimes embellished with a single figure, or subject, in the centre, or at equal distances. The hand of the artist is every where visible, while a general acquaintance with the unrivalled taste of more ancient times is manifested in an elegance demanding and receiving our admiration.

These paintings are very frequently of history, but embrace every variety of subject, some of the most exquisite beauty.

which, improving the appearance, at the same time retards decomposition. The quantity of mortar increased with the decline of art; none is found in the earliest Greek works, where cramps and tenons of wood, iron, and bronze were employed. Little, comparatively, was used in good Roman work, while the lower Greek wall was half made up of it. But the invention of the arch increased its use, with the employment of materials of smaller dimensions in the construction of edifices greater in extent than any contemplated by the ancients.

Greek artists seem to have been employed; indeed, native painters were few, while the former every where abounded; and their superiority in design must always have ensured them the preference [1].

But it must not be expected that the paintings to be found in the excavated cities should throw equal light upon every branch of that art, carried by the ancients to so high a degree of perfection, and that in every department we are to find ourselves justified in the eulogiums so universally bestowed upon their great masters.

Pompeii was but a small town, and, in all probability, contained no celebrated specimen of any artist of consequence; and if by chance any esteemed work had been included within the walls at the period of its destruction, can we imagine that an excavation of ten or twelve, at most twenty feet, would have proved

[1] Few artists, or painters, were Romans; and of poets, only Julius Cæsar, Tibullus, and Lucretius.

an obstacle insurmountable to its recovery?

In grandeur and facility of drawing they warrant all that can be said in their praise: with that feeling for simplicity which distinguishes the ancients from the moderns, many are quite in the taste of the finest bas reliefs, which, like their tragedies, admitted no underplot to heighten or embarrass. In colouring they are said to be deficient, want transparency in the shadows, exhibit little knowledge of *chiar' oscuro*, each figure has its own light and shade, while none are obscured by the interposition of its neighbour. But if we are called upon to make allowances in some of these points for the lapse of centuries, when viewing the works of a later age; how much more indulgence may be claimed, where two thousand years might reasonably have been expected to leave no traces at all [1].

[1] Where the outer coat has peeled off, it is frequently seen that the picture has been painted upon a ground of green or red.

At the same time it must be admitted, that having attained a degree of perfection acknowledged to be of the highest order of art, and found certain forms beyond which human genius could not imagine, the ancients seem to have considered that all invention was to cease; the beautiful declared in one shape, few dared search its attainment in another; and subsequent professors became, as in Egypt[1], a race of mere tradesmen; as imitators, degenerating, of course, in an inverse ratio, to their distance from the time of the great artists, whose works they studied with less skill than devotion, often copying as beautiful, and considering to be derived from excess of genius, even their faults and errors.

With reference to the architectural subjects, many are continually found in

[1] Pictura quoque non alium exitum fecit, postquam Ægyptiorum audacia tam magnæ artis compendiariam invenit.—PETRON.

which it is easy to trace the true principles of perspective; but they are rather indicated than minutely expressed, or accurately displayed; whereas, in most instances, a total want of the knowledge of this art is but too evident.

A Roman, from the testimony of Pliny[1], was the inventor of that peculiar style of profuse architectural decoration common at Pompeii; and which seems to have been so generally admired, that it became a fashion, to the exclusion of the more substantial style it superseded[2], to the great annoyance of Vitruvius, whose censure it seems to have awakened. That architect inveighed in vain against the custom of thus adorning the walls of houses with representations, which he declares not to interest the mind: he liked not the substitution of the slender reed, or candelabra-

[1] I. 35—6.

[2] This art obtained the name of ropography; its professors, ropographers, or twig-painters.—Suidas.

form pillar, in the place of the more regular but massive column; nor foliaged twists for the formal pediment; and, forgetting the Corinthian capital, could not approve of that mixture of foliage and volutes with semi-animals, the remains of which are among the most admired fragments of architectural antiquity.

The walls of the houses are also decorated with painted imitations of variegated marbles, perhaps once a sort of scagliola. Of the real material few blocks are found, except in public buildings, or monuments. In this the Pompeians imitated the more costly reality of the Romans, who inserted in their walls pieces, or slabs, of the most rare and valuable marbles: the undulated Thasian, or Carystian, the vermiculated Phrygian, spotted with the blood of Atys; the Numidian conglomerate[1].

But the real colours of the marbles

[1] Bergier explains "ovatus" gilded. It was infinitely more beautiful, a fine conglomerate.

were not sufficiently splendid: art was employed to give them tints they possessed not naturally. The Numidian and Synnadic were used as thresholds, and a method was discovered of veining slabs with gold; until at length leaves of this metal were introduced in profusion, covering the beams, walls, and even roofs of the houses [1].

The floors, also, were covered with cement, in which, while yet unset, small pieces of marble, or coloured stones, were imbedded at intervals, forming various patterns of geometrical figures, symmetrically disposed [2]: but this was the practice

[1] The taste of the Romans in preferring the coloured marbles has been censured, and the works of the Greeks referred to as purer models for imitation. The fact, however, is, that no nation ever exhibited a greater passion for gaudy colours, with which, in the absence of the rarer marbles, they covered the surface of the beautiful pentelic. Blue marble is mixed with white in one of their best examples, the temple of Minerva Polias, at Athens; while even their statues were seldom left colourless.

[2] Pounded tile was put upon the stucco in the more ordinary rooms.

only in apartments of inferior consequence; for in the best rooms mosaic was used, with ornamented margins, and a device, or figure, in the centre[1]. Some fine specimens of this work are frequently found; but the best and most perfect have been removed to the royal museum at Naples, where many of them form the actual floors of the rooms in which the more portable remains of this city are deposited for public inspection.

A valuable memoir[2] upon the colours used in the paintings of the ancients has been drawn up by Sir Humphry Davy. M. Chaptal[3] has also published a paper upon seven colours found in a shop at Pompeii.

Sir H. Davy considers the Greek and Roman painters to have been possessed of

[1] The remains of a carpet were in one instance found.

[2] Printed in the Phil. Trans. 1815.

[3] 70th vol. of Ann. de Chim.

almost all the colours used by the great artists of the Italian school at the period of the revival of the arts in Italy, with an advantage of two, not known to the latter: the Egyptian or Vestorian azure, and the Tyrian or marine purple. The azure, with the red and yellow ochres, and the blacks, are those which appear to have undergone the least change in the frescos. The vermilion is darker: the greens in general dull: but the massicot and orpiment are the least permanent amongst the mineral pigments employed by the ancients.

It is the opinion of Sir Humphry, that the ancient painters, like the best masters of the Roman and Venetian schools, were sparing in the use of the more florid colours, and produced their effects, like them, by contrast and tone; admitting little more than the red and yellow ochres, black and white, in their best works: but gold was sometimes introduced, as in the

early Italian school. The paintings upon the walls appear sometimes to have been varnished by an encaustic process; many specimens bearing a semi-polish, or gloss, to which water does not readily adhere. Rubbing will not detach the colour; which could have been washed with little damage, and none to the stucco, if re-varnished [1].

The doors, formed of wood, are never found complete; this material, being always reduced to carbon retaining only the general form. Fir appears to have been much used. The doors revolved upon pivots [2], and were fastened by bolts,

[1] Vitruvius, 7—3. seems to intend that it should bear washing.

[2] The commentators have imagined the noise attending the opening of ancient doors to have been a necessary notice given by the persons coming from within to the bystanders without, as they opened in that direction: but they might have observed, in the Bacchides, 4. 7. 35. that the same followed upon entering the house. The wooden pivot was, as well as the socket wherein it revolved, an inverted cone; the former

which hung from chains. The windows were seldom glazed: they were closed at night by shutters, not too well put together; but the gaping chinks were covered with curtains [1].

Of wood were also the bedsteads, though sometimes of iron: but beds were more generally made merely of carpets and vests, spread upon the ground [2].

It does not enter within the plan of this work to give detailed accounts of every article of household furniture or convenience found at Pompeii: suffice it to say, that almost every variety is to be

nearly cylindrical: this, when worn, sunk deeper, and, fitting tight, with the dryness of the wood, occasioned the creaking, which a little moisture would obviate: in Curculio, the old woman, for that purpose, applies some water.

[1] . . . . . claude fenestras
Vela tegant rimas, junge ostia.—Juvenal.

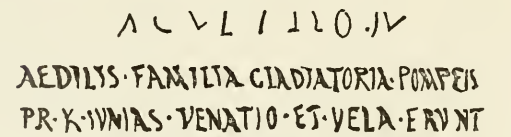
[2] Lodiculum in pavimento diligenter extende.—Juv.
Et multa passim exempla. It is the present custom in Turkey.

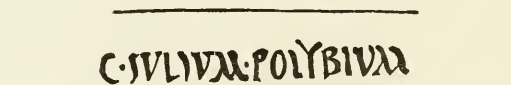
met with in the museum at Naples. Implements of silver, brass, stone, earthenware vases of all sizes, adapted to every use, whether sacred or profane; trumpets, bells, gridirons, colanders, saucepans, some lined with silver, kettles, ladles, moulds for jelly or pastry, urns for keeping water hot, upon the principle of the modern tea-urn, lanterns, with horn, spits; in short, almost every article of kitchen or other furniture now in use, except forks.

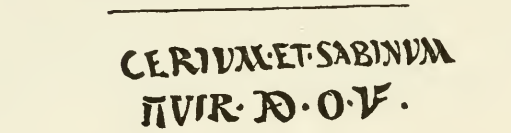
Chains, bolts, scourges, portable fireplaces, with contrivances for heating water; dice (some said to be loaded); a complete toilet, with combs, thimbles, rings, paint, ear-rings, with pearls; pins for the hair; almonds, dates, nuts, figs, grapes, eggs, raisins, and chestnuts [1].

[1] The two latter are said to be not ripe so early in the year as the date assigned to the destruction of the city: a new reading has therefore been invented for the manuscripts. An early season might have been conjectured, or a superior method of preserving them.

The name of the owner or occupier is constantly found upon the door-post.







The precise construction of these inscriptions is still open to the conjectures of the learned. They certainly intimate the connexion between the occupier and his patron, whose name is always most conspicuous. In the first, Unentinus, with his disciples, places his house under the protection of Sabinus and Rufus, who were probably Romans. The second has been engraved upon an old worn-out inscription, and gives notice of a gladiatorial combat. In the next, Muliones claims the patronage of Julius Polybius, a duumvir; and the contractions of the last line may be read, ædem orat ut faveat.

Engraved by Chas. Heath.

VIEW OF THE VILLA SUBURBANA.

Published Oct.r 1,1817, by Mess.rs Rodwell & Martin, New Bond Street.

The method of watering the town will be found to have been by a general distribution of fountains, and we may recollect that Cato forbade any individual having the public water laid on to his house. Like all the early laws intended to restrain the progress of luxury, this was of course soon given up. Besides the general supply each individual seems to have made himself a tank for preserving the rain water.

PLATE XX.

The villa Suburbana[1]. Between the mass of building and the more distant bank runs the Street of the Tombs. Like the houses of the east, this presents nothing to the road but a bare wall; the windows being all towards the garden. The bath will be observed, and the remains of the six columns of the ædiculum. Of the ambulatory, much restored, only two sides remain: over it

[1] For the plan see Plate II.

was the terrace, with a summer-house at each of the hither corners. The arch to the left leads to the cellar where the skeletons of the family alluded to, page 97, were found.

PLATE XXI.

Triangular room and bath in the villa Suburbana. To render this view more explanatory, the two columns to the right, which now only partly exist, are carried up to their capitals. The bath appears behind the centre columns.

PLATE XXII.

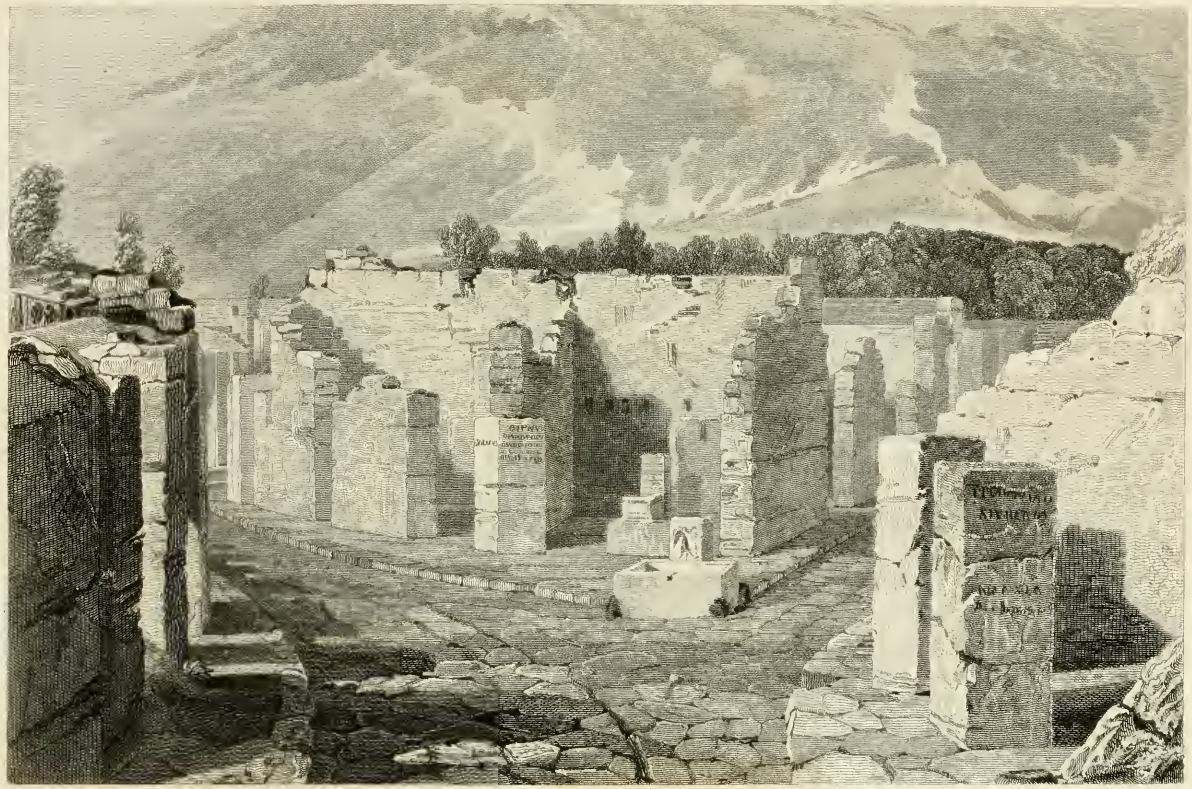
View of the junction in triviis of two streets at the house of Pansa. At the point whence they diverge is a fountain, upon the back of which is a representation of an eagle seizing a hare. A regular supply is of the last importance to the inhabitants of a warm climate, where water is

Engraved by Chas Heath

POMPEII.

TRIANGULAR ROOM AND BATH IN THE VILLA SUBURBANA

Published Augst 1.1817 by Messrs Rodwell & Martin, New Bond Street



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POMPEII

MEETING OF TWO STREETS IN TRIVIIS, AT THE HOUSE OF PANSA.

Published March 1.1819. by Messrs. Rodwell & Martin, New Bond Street.

Engraved by. Chas Heath

POMPEII.

VIEW IN THE HOUSE OF THE VESTALS

Published Augst 1st 1817 by Messrs Rodwell & Martin. New Bond Street

scarce; and to this day, in Turkey, the erection of fountains by the road side for the convenience and refreshment of the traveller, is looked upon as a work of pious benevolence[1]. We may imagine that he who committed wilful depredation, or in any way injured them, would be considered by such conduct in the greatest degree deserving more than human punishment. Upon each of the acroteria of the temple of Nemesis at Rhamnus is a representation of a gryphon pouncing upon a hart: thus intimating that the retributive justice of that goddess overtook even the fleetest of animals. The hare and eagle may be considered a parallel allegory, and thus an emblem of divine vengeance exhibited: as a warning to those whom the ordinary principles of rectitude could not restrain.

PLATE XXIII.

View in the house of the Vestals.

The great court of this house, which backed against the city walls, must have been very handsome, as will be imagined from the remaining columns

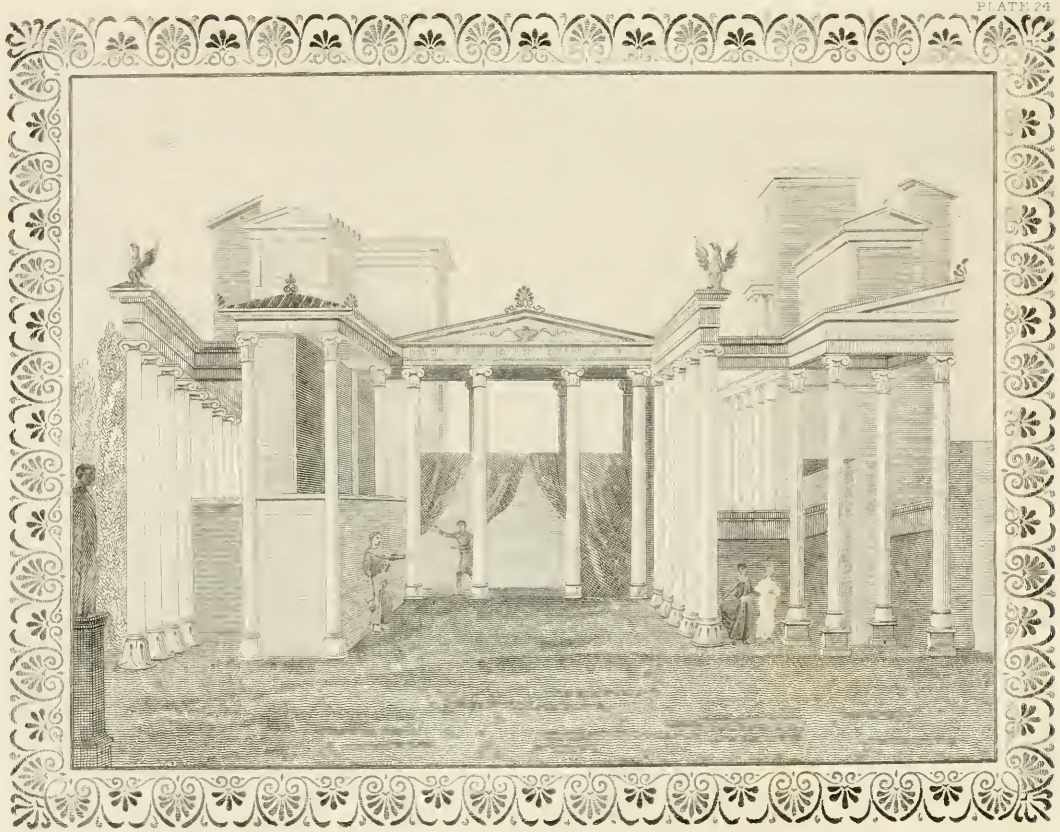
[1] We find Agrippa thus employed himself in ancient Rome.

of its peristyle, or inner area. The middle of the three doors seen at the farther end is of the passage connecting this with the first court, where was the entrance from the street seen on the left. Into the same street was also a way through a room, upon the wall of which the spectator is supposed to stand. Castel-a-mare and the island Rivegliano are seen in the distance, bounded by Mount Lactarius, ending to the right in the promontory of Minerva.

The tiled covering upon these walls is modern, for the purpose of preserving them.

PLATE XXIV.

This probably represents a scene in a play. The artist seems to have possessed considerable knowledge of perspective, and has also displayed some acquaintance with architectural composition; but the whole is too precisely represented in the engraving. In the original, all the ornamented parts are undetermined in form, though not in character: the figures, also, are sketches. The border is from a room; the ground yellow, flowers alternately green and red.



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POMPEII

PAINTING IN THE HOUSE CALLED THE VESTALS

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COURT OF HOUSE OF SURGICAL INSTRUMENTS

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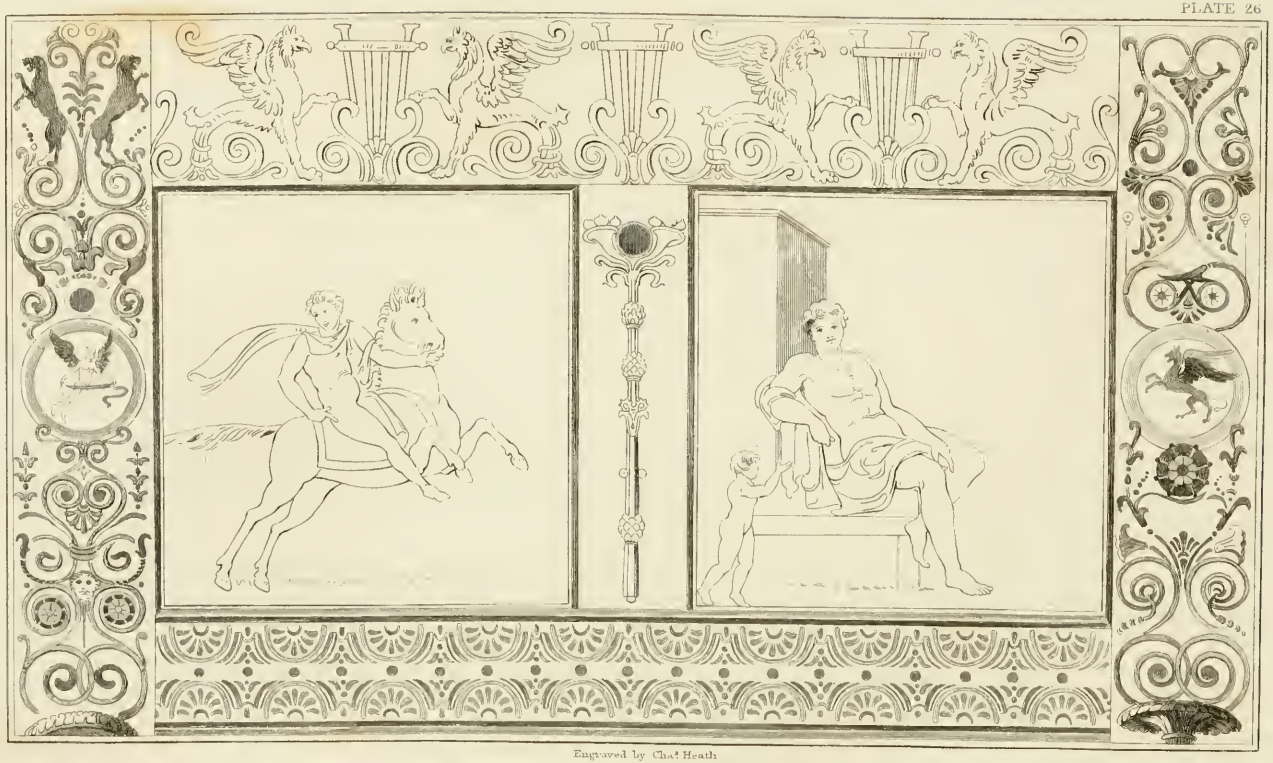


Engraved by Chas Heath

POMPEII.

PICTURES AND ORNAMENTS.

Published Augst 1, 1817, by Messrs. Rodwell & Martin, New Bond Street.

PLATE XXV.

View in the court of a house near the foregoing: the space within the columns was open; around is a gutter for conveying away the water which fell from the roof. At the farther end is seen a niche: the wall is painted, and this part was, probably, roofed. The door to the right of the niche is to the room where were found the surgical instruments whence the house obtained its name. To the left, but out of the picture, was the entrance through the first court. There was also a communication with a parallel street, to the right of the view, but not seen. The unfluted portions of the columns are painted blue: the dwarf walls between red. The tiles upon the walls are modern.

PLATE XXVI.

Outlines of two paintings upon a wall. They are surrounded by ornaments from various quarters: that in the centre had a mirror.

They are principally from the house of the Vestals.

PLATE XXVII.

PLAN of the house of Sallust:

C · SALLVSTIVM ·

Sallust was, perhaps, only the patron of its occupier: it has obtained the name of Actæon from a picture of Diana and Actæon, which still adorns the inner court.

It is built irregularly, and communicates with two streets.

1 The principal entrance, paved with mosaic.

2 The vestibulum, or passage to the cavædium.

3 A shop, with a counter: round the front and sides were jars, probably for wine or oil.

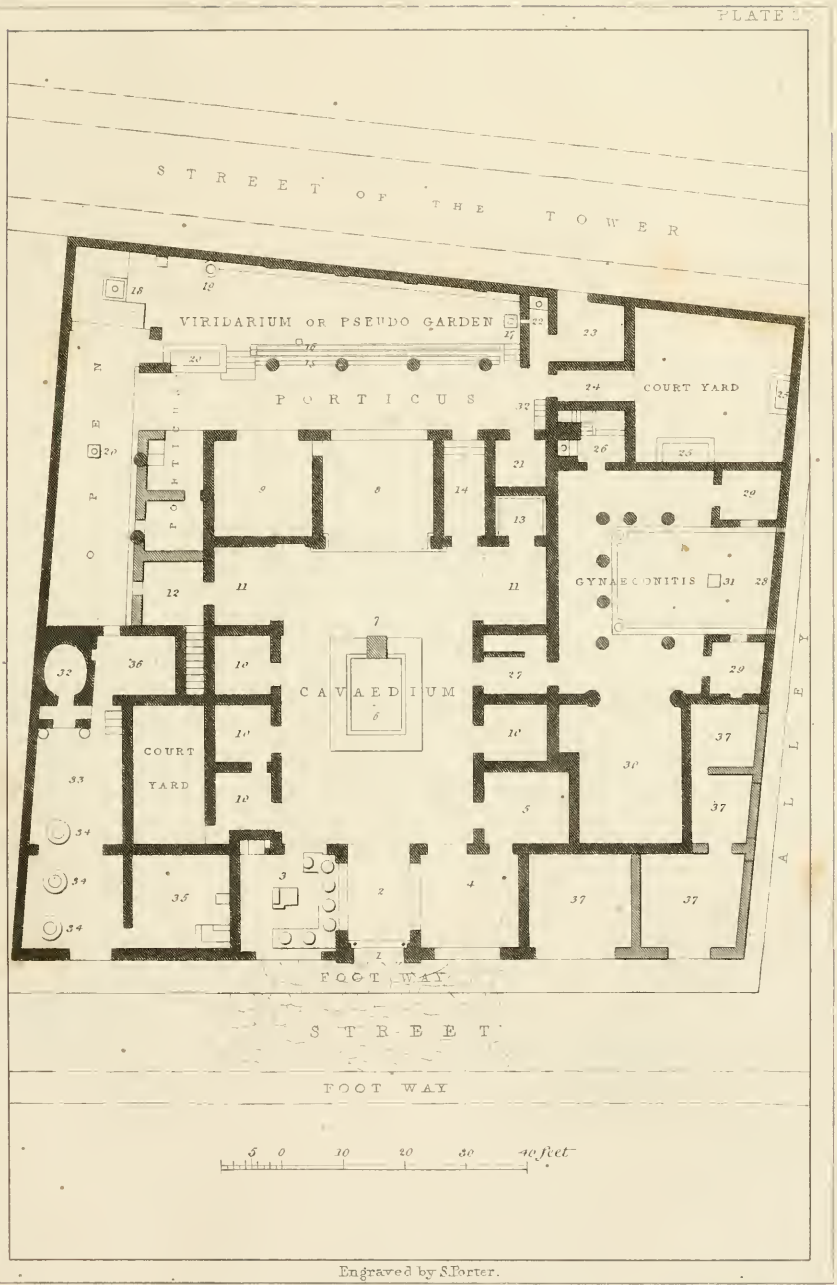
4 Another apartment, for the purpose of traffic. It communicates with the cavædium by the apartment (5).

6 Compluvium, or shallow cistern, for collecting the water which fell through the roof. In it was a bronze stag.

7 Altar for the household god.

8 Tablinum, with an inner room (9). They were both separated from the garden by wide windows upon a dwarf wall. The latter was probably triclinium, or cubiculum [1], and is adorned with repre-

[1] In cornu porticûs amplissimum cubiculum a triclinio cucurrit.—PETRON.



Engraved by S. Porter.

POMPEII.

PLAN OF THE HOUSE OF SALLUST CALLED OF ACTAEON.

Published April 1. 1818. by Mess^rs Rodwell & Martin New Bond St.

sentations of scenic masks. A compartment opposite the window is given in Plate 33. The stucco floor imitated a white breccia.

10 Cella familiaria; bed chambers not 10 feet square.

11 Alæ. One of these opened into the room (12), from which was a staircase to the upper apartments.

13 Lararium, or pinacotheca.

14 Fauces, or passage to the viridarium, pseudo-garden, or green-house, the floor of which was three feet above the porticus. Two flights of steps conducted to the higher level: between them were the dwarf walls (15), and an inner wall, formed to contain earth for plants. Between the two was a gutter to receive the water from the roof. The back wall is painted with shrubs, birds, &c. At one end was a tank (17). At the other the triclinium (18); with the pedestal for the table. This latter part was covered over.

19 Fountain.

20 Another tank. The portico originally returned on this side, but is now filled in with apartments built at a subsequent period.

21 Cubiculum.

22 Privy.

23 Back entrance.

24 Passage to a court yard.

25 Places for ashes.

26 Kitchen, and privy for the women's apartments. Of this a view is given as the foregoing head-

piece. On the right of the way up stairs is the hearth for cooking, separated therefrom by wooden ballusters, which do not remain. On the other side is an arched recess, about 3 feet deep; a conveniency, according to modern, at least English ideas, most inconveniently situated. The wood work of the seat is gone: the marks for the hinges, and fastening to the door, may be observed [1].

It would appear, that in ancient, as in modern Italy and Greece, a proximity between the ultimate receptacle of the aliments and their place of preparation was considered desirable [2].

In ancient Rome were 144 public cloacinæ; also the public walk, with the Sellæ Patroclianæ: perhaps something of this sort remains to be found at Pompeii, where few houses can boast the possession of such convenience at all: but the Lasana were portable [2].

27 Entrance from the cavædium to a third court, perhaps the Gynæconitis, or women's apartments, with a porticus; the columns are octangular, painted red. Between these the floor was in patterns of mosaic.

28 Against the wall is a picture of Diana, bathing,

[1] Petronius might well say, Quam bene olere qui in culinâ habitant. If this had been the plan of Plautus' kitchen, we should not doubt the angle alluded to in the Persa, where the pretended Virgo, to give an idea of her low birth, says, she was born: Ut mater dixit, in culinâ, in angulo ad lævam manum.

[2] Hor. Sat. I. 6. 109.

Engraved by Cha^{s} Heath.

POMPEII.

HOUSE CALLED OF ACTAEON

Published Dec^{r} 1, 1817, by Mess^{rs} Rodwell & Martin, New Bond Street.

and Actæon, with horns, chased by his own hounds. In other parts appear Europa, Helle, Phrixus.

29 Small apartments, or cubicula. One of them is highly finished, with delicate painting, and pavement, dado, &c. of different coloured marbles. On one side is Mars and Venus; again, Cupid playing with his arms; on another, a recess for Penates, or Lares. They are entered from the portico. The other openings, opposite each other, are windows: the intermediate space was roofed.

30 Large apartment for the women.

31 Pedestal, or altar.

32 Oven.

33 Bakehouse.

34 Mills for grinding the corn.

35 Contiguous apartment.

36 Room perhaps for charcoal.

37 Shops, &c.

PLATE XXVIII.

Atrium, or cavædium, of the foregoing house. In the centre is the compluvium and altar of the domestic divinity: beyond which is the tablinum, separated by a dwarf wall from the greenhouse, or viridarium. The Ionic columns for

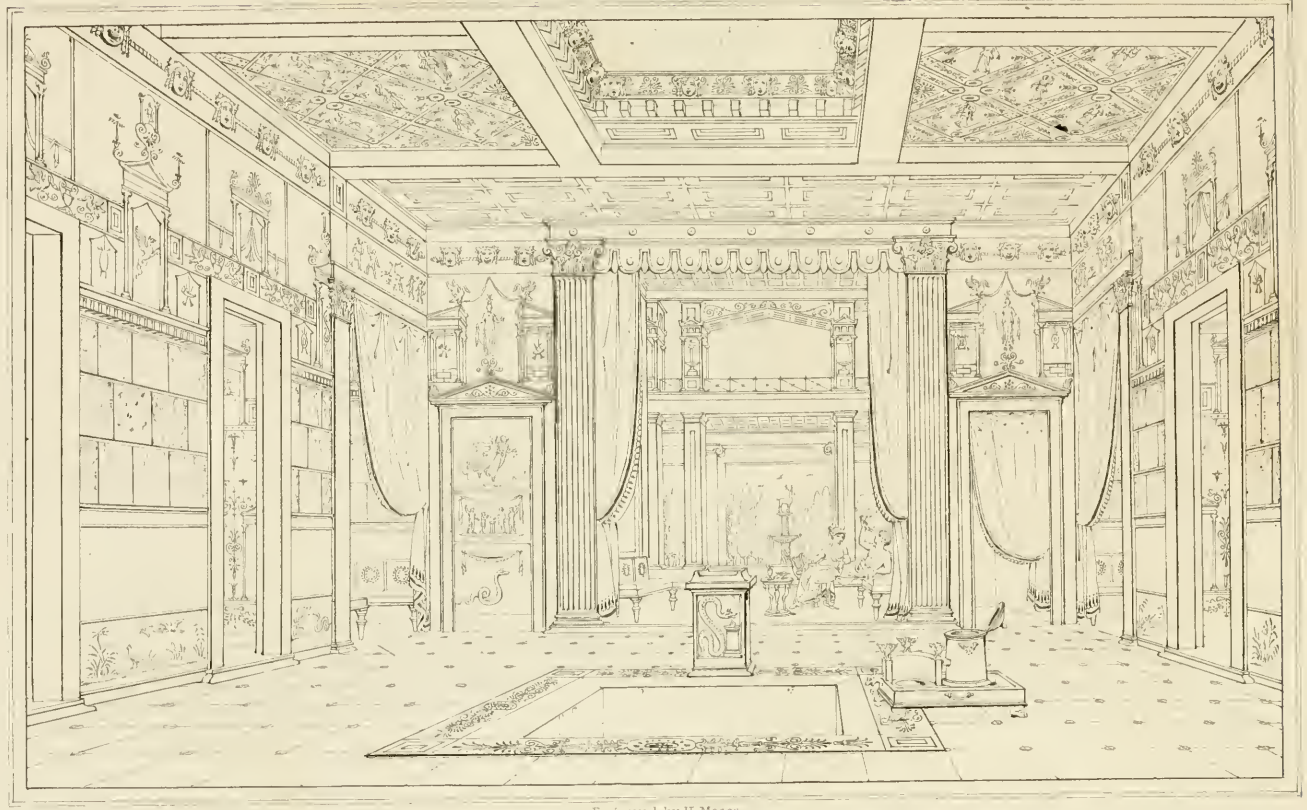
the support of the roof of the porticus of this are seen, and its painted wall beyond. Upon the dwarf wall was constructed the large window. To the right is the communicating passage, called fauces: right and left the alæ, or conversation recesses, which probably had divans. The door-ways of the apartments surrounding the cavædium are also seen on each side: their painted walls, and that of the cavædium itself, may be observed, imitating slabs of marble. The floor was red cement, with bits of white stone imbedded. A false door appears to the left of the tablinum, to correspond with the fauces: it may hence be conjectured that the doors were sometimes thus painted[1]. Vitruvius directs that the opening for the tablinum should be 1-8th in height more than the width; about the proportion here given. The tiled tops to the walls are modern.

PLATE XXIX.

RESTORED Atrium of the house of Sallust, or Actæon.

By comparing this with the preceding view of the

[1] See Plate 31.



Engraved by H Moses

POMPEII.

RESTORATION OF THE ATRIUM IN THE HOUSE OF SALLUST.

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room in its present state, it will be seen how far the restoration is authorized. The compluvium and impluvium will be observed. Near the latter is a contrivance for heating water, found in this house, but now in the Royal Museum. The lower square part is of bronze, lined with iron, and held the charcoal fire. The round perforation in the bottom probably had a grating, to quicken the heat by the passage of air. Over this, the three eagles were to support a kettle. The semicircular piece on which they are placed was hollow, and through it ran the heated water, (to a cock on the left,) from the reservoir, of which the lid is open. The whole was moveable.

The triclinium, opening upon the pseudo garden, is opposite the spectator. The fauces on the right form the regular communication with the latter, and a false door on the other side is made to correspond. The alæ, or exedra, will be observed on the right and left. The openings were, perhaps, only covered with curtains; in Greek, according to Pollux, called *parapetasma*, commonly white, but sometimes poikile, or painted; as was, probably, that to the fauces, like the false door. In the palatial commotions, Claudius hid himself 'inter prætenta foribus vela;' as did Heliogabalus, on a like occasion.—Suetonius—Lampridius.

The couches were spread with carpets, as were also the floors of the rooms, in the modern Turkish manner.

PLATE XXX.

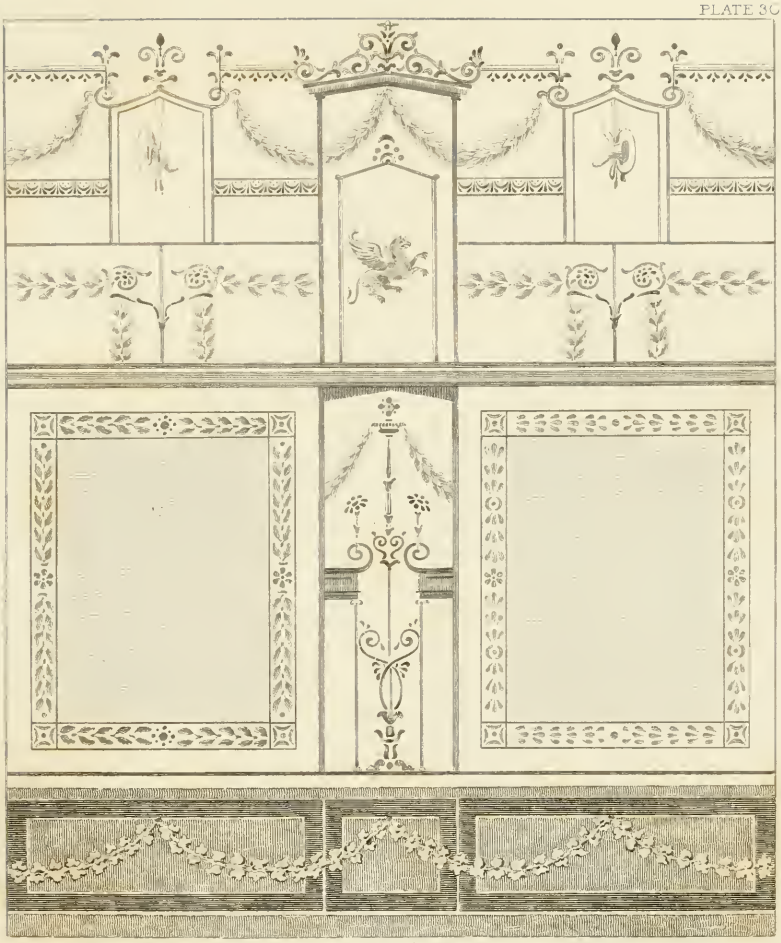
SIDE of an apartment in the foregoing house.

The sickle-form ornaments at the upper part afford the best possible explanation of the harpaginetuli of Vitruvius.

PLATE XXXI.

1 A SACRIFICE upon the blank door, seen Plate 28. Under it is a serpent, the genius of the place [1]. The priest covered his head during sacrifice. He pours the contents of the patera upon the tripod. Opposite him is a young man, who performs upon the double flute; his foot is upon a scabillum, which was thus played upon by the Tibicina. On each side are two assistants, dressed alike: their robes are white; a double narrow red stripe runs down the front of the tunic, of which colour is also the piece of drapery to each. In one hand they each hold a vase, in

[1] SERVIUS, Æneid, v.—84.

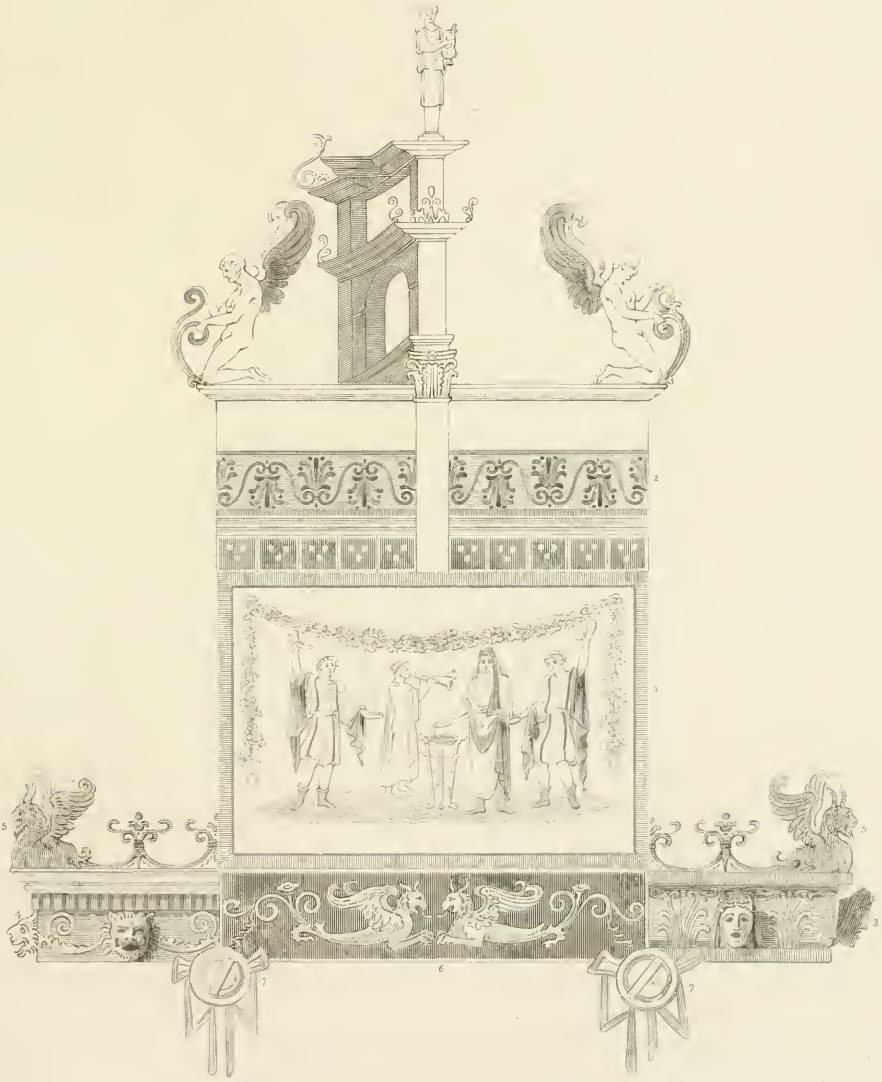


Engraved by C Heath

POMPEII.

HOUSE OF ACTÆON. SIDE OF A ROOM

Published Oct.ˡ 1817 by Messʳˢ Rodwell & Martin New Bond Street



Engraved by Chas Heath

POMPEII.

PAINTING TILES AND ORNAMENTS IN THE HOUSE OF ACTAEON

Published Decr 1.1817, by Messrs Rodwell & Martin, New Bond Street.

Engraved by Cha.s Heath

PSEUDO GARDEN AND TRICLINIUM [illegible] OF ACTAEON

Published Dec.r 1.1817. by Mess.rs Rodwell & Martin New Bond Street

shape of a horn, from which they pour liquor into a patera [1].

2 From a wall, painted.

3 Cymatium of terra cotta, with scenic masks, or persona, perforated to spout the water from the roof.

4 Cornice, &c. with lions' heads for a similar purpose.

5, 6, 7, are also painted upon various walls.

PLATE XXXII.

Pseudo garden, or viridarium. The back wall is painted with pilasters, shrubs, and trellice work; behind the columns, upon a double wall, were planted flowers and shrubs. The porticus on the right of the columns was covered over, and ranged in front of the tablinum; but the space between this and the painted wall upon a higher level was open, except the hither end, where a triclinium, somewhat similar to that of the Street of the Tombs, will be observed, with the tra-

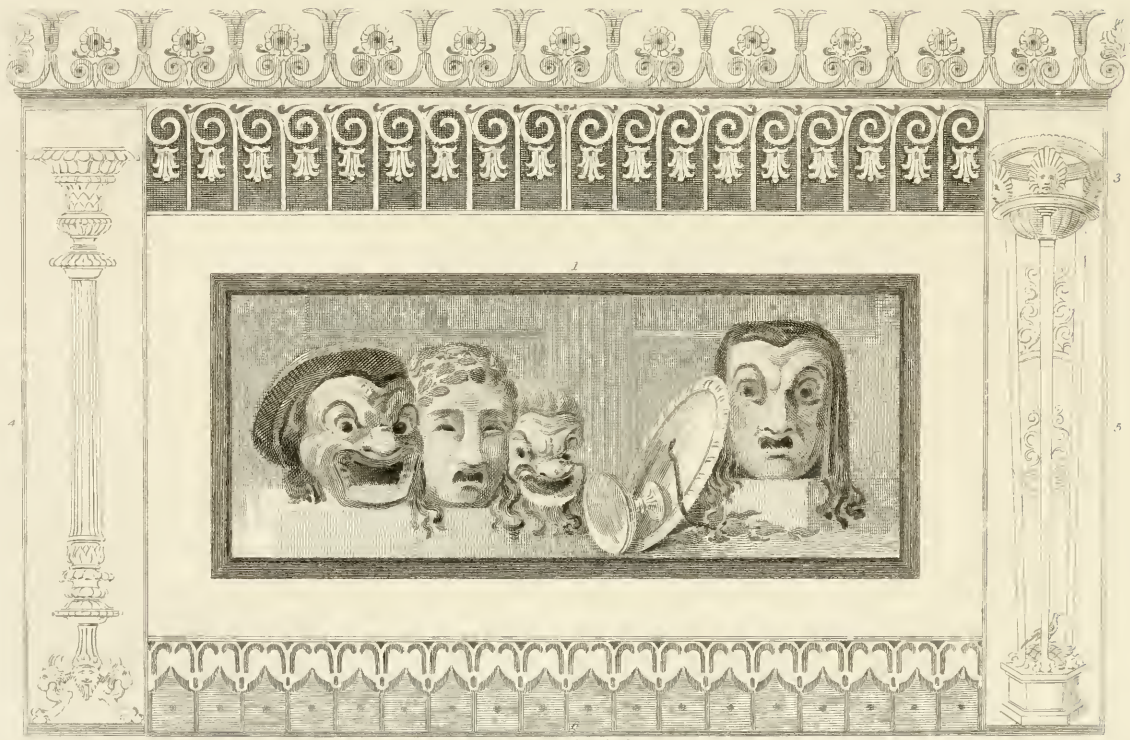
[1] Funde merum genio.—Pers. ii.—3.
Floribus et vino genium memorem brevis ævi.
Hor. *Epis'.*

pezophoron, or pillar for supporting the table. The lower portions of the columns and pilasters were painted blue. Only two of the capitals now remain; two are restored for the purpose of making the view more explanatory.

The owner of this house seems to have made the most of the small proportion of outlet remaining to him; and as the building in this part was but one story high, the mode of decoration adopted, and mixture of painting with the reality of herbage, might have had a pleasing effect.

PLATE XXXIII.

Masks in the room of the house of Sallust, marked 9. The vast size of the ancient theatres rendered expedients necessary which are only resorted to in modern pantomime, where the painted face of the clown affords some likeness to two of those before us. The female characters acted by men must have been ill assisted by the other masks, of which the tragic intention is indicated by the cup and hellebore. The surrounding ornaments are copied from various parts of this house; the lower (6) is red and blue, upon grounds of pink and white.



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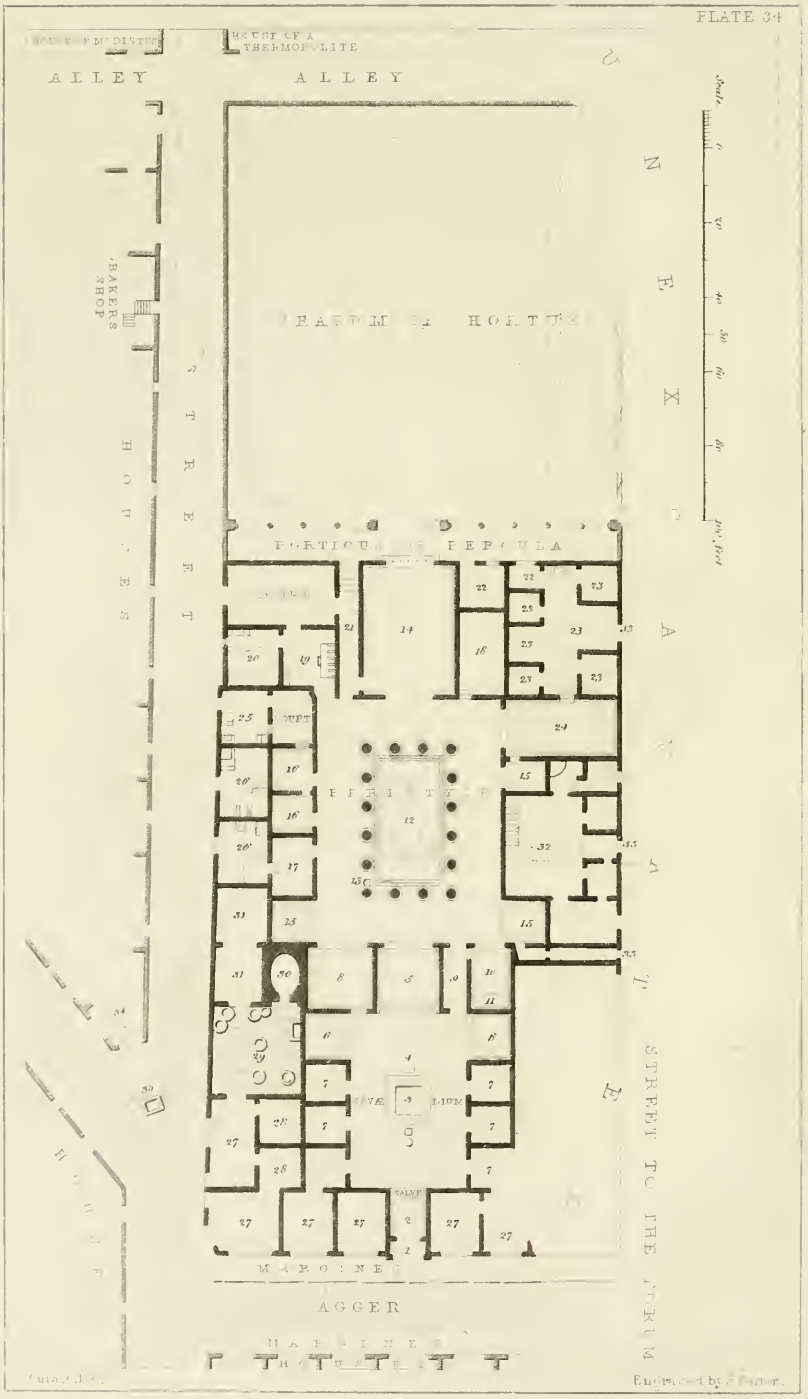
POMPEII.

HOUSE OF ACTÆON ORNAMENTS. PAINTING &c.

Published Feb.y 1. 1818 by Mess.rs Rodwell & Martin, New Bond Street



PLAN OF THE HOUSE OF PANSA.

Published Feb 21, 1832 by Mc.C. Podwell & Martin, New Bond St.

PLATE XXXIV.

PLAN of the house of Pansa.

This was a complete insula, surrounded by four streets, ambitus, or angiportus; but although thus completely separated from its neighbours, the whole does not seem to have been in the occupation of an individual.

Trade by the Romans was always considered degrading, particularly if not extensive [1]; they therefore employed their slaves, freed-men, or hirelings, to sell on their account. These were named institores, and termed inquilinus [2].

The practice of the owner may be compared to that of the proprietors of some of the great palaces of Italy; who, occupying themselves the best suite of rooms, let out to hire the lower apartments of their houses. So Pansa the dominus retaining the centre, seems to have let those rooms next the street to bakers and other tradesmen [3], for whose traffic they were well situated.

[1] CIC. *Off.* I.—iv. 2.

[2] Catiline calls Cicero inquilinus civis, or a lodger.—SALL.

[3] People sometimes let or sold their houses, retaining one of these.—PLAUT. *Trinum*, l. 2.—158.

Posticulum hoc recepit cum ædis vendidit.

1 Entrance, paved with mosaic. Macrobius, with Aulus Gellius, were of opinion that the vestibulum was the proper appellation for that part of the house between the entrance and first court; but Cæcilius Gallus, as quoted by Servius, declares it to be without the doors, though not in the street.

2 Vestibulum, paved also with mosaic. The ostiarius, or porter, stood here, for which office a chained slave[1] was usual, with a dog[2]; the latter sometimes only painted.

The word salve is not where shown; as illustrative it has been transferred from another house, where it occurs in a similar situation.

The cavædium contains in the centre the basin (3), or compluvium, formed to receive the water which fell from the roof, through an aperture left in the ceiling for the admission of light to the rooms arranged around. This was called the impluvium[3]. Varro says, the cavædium

[1] Suetonius speaks of this as an antiquated custom.

[2] In Petronius is a dog, painted with 'Cave canem:' over it was a cage, with a magpie, taught to salute those who entered with the word Χαιρε. Against the door-post was affixed a notice, that whoso without leave passed the threshold should be punished with 100 stripes. In the palace of Alcinöus the dogs were of gold and silver. Dogs or Lions were over the gates at Mycenæ; before the gates of Egyptian temples, and within the entrance to the infernal regions.

Before the triclinium was the servant who received and carried in messages, and showed in visitors.

[3] It was sometimes a piscina, and contained fish.

Ad januam venimus ubi canis catenarius tanto nos tumultu excepit ut Asclytus in piscinam cecidit.—Petron.

was a room originally of common use, around which were cella, penaria, cubicula, and cœnacula[1]. It was the same as the atrium, which Festus puts in front of the house; and says, the rain collected from the surrounding roofs fell into it. The kitchen was therein, according to Servius; and the gods were there worshipped. Vitruvius teaches that cavædia were of five kinds; Tuscan, Corinthian, tetrastyle, displuviated, and testudinated.

One of the proportions of Vitruvius is, the length to be once and half the breadth; here it is precisely so; 47 feet 4 inches by 31 feet 6 inches.

4 A pedestal, or altar, of the household god.

5 The tablinum, paved with mosaic. This was separated from the cavædium by an aulæum, or curtain like a drop scene. Next the inner court was sometimes, if not generally, a window[2], occupying the whole side. In summer the tablinum was used as a dining-room.

6 Alæ. These recesses, surrounded on three sides by seats, are analogous to similar in the galleries of Turkish houses, with their divans. They were

1 The compluvium seems sometimes to have been meant merely to collect the water which was conveyed therefrom by a pipe into a reservoir below, where it was preserved for use.

2 Interea suspensa graves aulæa ruinas,
In patinam fecêre trahentia pulveris atri.
HOR. *Sat.* II.—viii. 54.
Virgil speaks of them as purpurea and superba, and Pollux as poikile.

paved with mosaic. According to Vitruvius, when the length of the atrium is from 40 to 50 feet, they are to be two sevenths; a proportion which agrees precisely with these. The alæ did not reach to the ceiling, as their breadth and height were the same [1].

7 Penaria, cellæ domesticæ, or cubicula. These were domestic apartments.

8 Probably pinacotheca, or apartments for pictures, books, &c.

9 Fauces, or communicating passage between the outer and inner divisions of the house.

10 Cubiculum. Its use cannot be doubted, as it contains a bedstead, which fills up the whole width of the farther end.

The Peristyle, according to Vitruvius, should have in length $1\frac{1}{2}$ its breadth; precisely the proportion of the example before us. The columns are to be as high as the dimension from their front to the wall.

This is presumed to have been the oicus of Vitruvius; if so, it was of the description termed Egyptian, since the porticus surrounding it had two orders of columns.

The water from the eaves [2] fell into a channel which

1 Gloss. vet. Ala σχολη, εξεδρα.

2 In the *Orestes* of Euripides, on the murder of Helen, the Phrygian a tendant escaped through this aperture. The order was Doric.

Κεδρωτα παστασων υπερ
τερεμνα δορικας τε τριγλυφας.

ran close to the bases of the columns, and was conveyed into a deep basin in the centre (12). The sides of this were painted with representations of reeds and aquatic plants: it possibly contained fish. Against one of the columns was a puteal over a tank (13).

14 The triclinium; raised two steps from the peristyle, and separated from the garden by a large window. In this room company was received, and chairs placed for their accommodation [1].

15 Exedra.

In the note to the alæ it will be seen that they were analogous to the exedra.

The siesta was taken in the exedra. They were also for conversation [2].

16 Cellæ familiaricæ, or family chambers. These two were very beautifully finished, and paved with mosaic: advantages the more common (marked 17) did not possess. One had a window looking into the small court.

18 Lararium, or armarium, the receptacle for the more revered and favourite gods [3].

[1] The Greek and Roman ladies sat in the triclinium, while the men reclined.—Val. Max. ii. 1. Hence, for a lectisternium, they prepared lecti for the gods, while the goddesses were placed in chairs.—Pliny, viii. 21.

[2] In eam exedram venisse in qua Crassus lectulo posito recubuisset.—Cic. *de Orat.* 3.

[3] In angulo porticus grande armarium vidi in cujus ædicula erant Lares argentei positi.—Petron.

The Lararium held also statues of persons whose characters were

19 Kitchen, containing stoves. It opened into a court, and had an inner room (20), in which were dwarf walls, to arrange oil jars.

21 Fauces, conducting to the garden. A pergula or portico for training vines and creepers ranged along the back front of the house, before the windows of the triclinium.

22 These two rooms opening into the pergula are presumed to be cubicula.

23 The apartments thus marked seem to have constituted a distinct portion of the house, and communicated with the street by a separate door. That they were included in Pansa's establishment may be inferred from their being connected with the peristyle by the large apartment (24). The greater part of this has been very recently excavated: amongst other matters were found four skeletons of females, marked by their gold ear-rings; also a candelabrum, two vases, a fine marble head of a fawn, gold bracelets, rings with engraved stones, 32 pieces of small silver coin, with various other articles.

25, 26 Shops. They appear, by the remains of their staircases seen on the sides, to have had apartments above. In them are dwarf walls, to range oil jars and other goods against. 25 had a door and a window into the small court, which lighted a room in Pansa's house.

held in estimation by the owner of the house; as Virgil, Cicero.—Lampridius.

27 Are different shops. One is of a baker; to it are annexed all the necessary conveniences.

28 Apotheca, or store-rooms.

29 The bake-house; containing the oven [1] (30), three mills, a kneading-bowl, &c. It is paved with volcanic stone, in polygonal shapes.

31 Here was deposited the stock of wood and charcoal.

32 Seems to have been almost a distinct dwelling. Two of the apartments had windows to the street, which runs southward to the Forum.

33 Entrances from this street to the house of Pansa.

34 Oinopolium, or Thermopolium. Shop of a seller of warm and sweet drinks: the ascent to the upper story was by fifteen steps. Plautus treats the frequenters of these places as drunkards. Epicures resorted to them for vomits [2], which were considered luxuries. Vitellius by such means contrived to sup through the whole night. Saccharine matter was kept candied for solution in warm water [3]. Stewed meat was also here sold.

35 Fountain.

It will be seen that the streets around the house of Pansa are paved, like the rest of the city, with volcanic stone, in polygonal shapes. The mar-

1 Plate 38.

2 The love of this remedy is remarkable in the existing lower class of Neapolitans of the present day.

3 Pliny, xxiii. 1.

gines, or foot paces, are raised irregularly, not to say incommodiously. It will be also observed that no fire-place exists, nor do any flues remain by which the house could have been warmed by means of a stove, præfurnium, or hypocaust[1]: for this purpose, in all probability, only braziers were used, with charcoal, as they are frequently found.

PLATE XXXV.

Entrance to the house of Pansa. The Corinthian pilasters are of stone, without cement; behind them was a space before the door. This was the vestibulum, which was frequently adorned with columns[2]; and the pavement covered with coloured chalks, or pigments: but its exposed situation rendered some precaution necessary against the committing of nuisance[3].

1 The Roman remains in England show this method of warming houses to have been common in a colder climate, and later age.

2 Viden' vestibulum ante ædis hoc? Jussin' columnis dejicier operas arenarum et in splendorem dari bullas has foribus nostris.—Plautus.

3 Pinge humum consperge ante ædis.—See the *Stichus* of Plautus, Act I. Scene 3.

Engraved by Chas Heath

ENTRANCE TO THE HOUSE OF PANSA

Published Feby 2, 1813, by Mess.rs Rodwell & Martin, New Bond Street

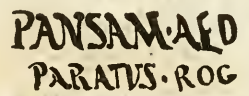
Engraved by Chas Heath

POMPEII

PERISTYLE OR INNER COURT OF THE HOUSE OF PANSA

Published Feb.y 1, 1818, by Mess.rs Rodwell & Martin, New Bond Street

The columns of the inner peristyle are seen. Upon the side of the entrance is inscribed,



Pansam ædem Paratus rogat ut faveat.

If the inscription is to be thus read, we may presume Pansa to have been the dominus, and Paratus the keeper of the shop to the right of the door. Or was Paratus the owner of the whole insula, and Pansa his patron at Rome?

PLATE XXXVI.

PERISTYLE, or inner court of the house of Pansa. The columns were originally formed in lava, of the Ionic order: their flutings had subsequently been changed to Doric by means of plaster, and painted. The puteal is here seen, adjoining the nearest column.

PLATE XXXVII.

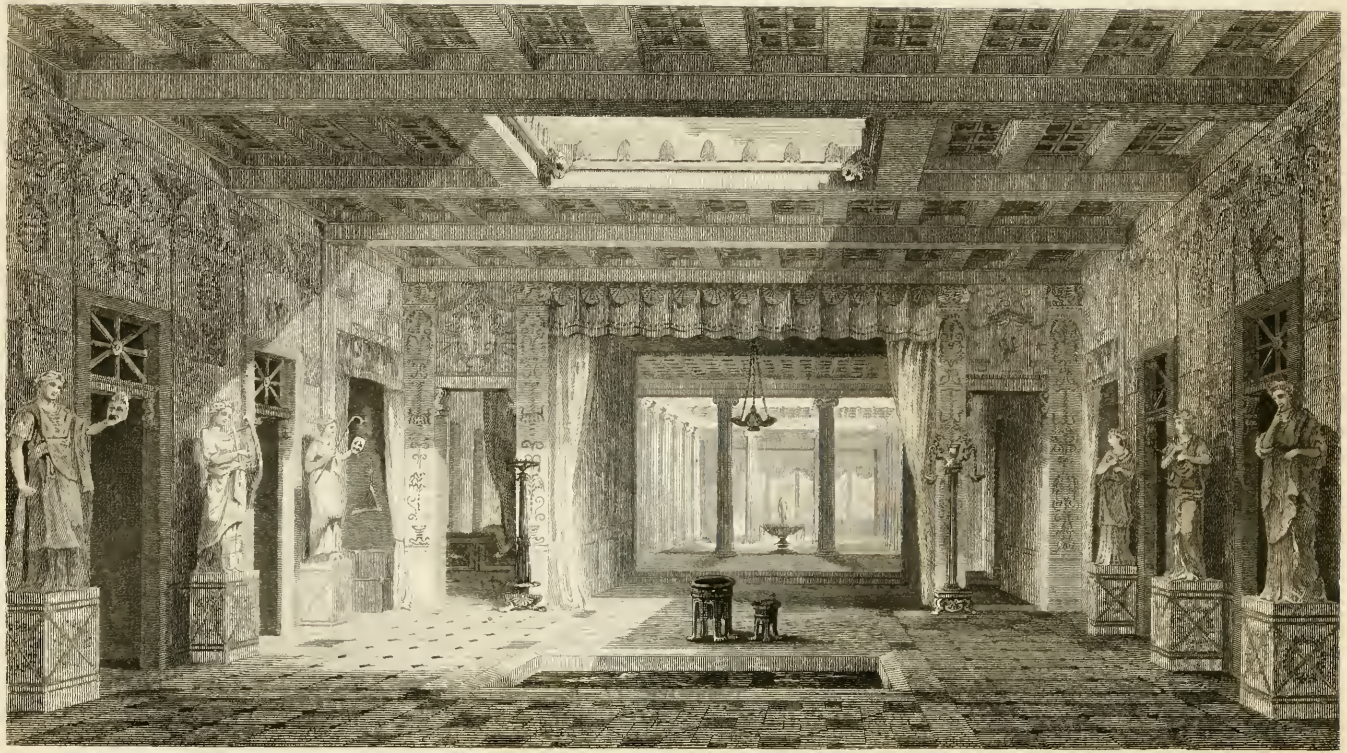
An attempt to explain the general arrangement of the cavædium in Pansa's house, with the nature of its ceiling, impluvium, and compluvium.

By a reference to the plan it will be seen that the two first doors on each side are to the rooms marked thereon (7). Next come the alæ. The centre is occupied by the tablinum, having on the right the fauces, or passage through to the inner court. On the left the pinacotheca; and through this latter are seen the doors to the rooms (16, 17). Beyond the tablinum are the columns of the peristyle, and the basin occupying its centre. In the distance the triclinium and pergula, opening upon the garden.

In warm weather the house was perhaps thus open to view through its whole extent; but the tablinum was sometimes separated from the peristyle by a window; and, when the aulæum was drawn or let down, formed a separate apartment [1].

The cavædium seems to have been lighted at night

[1] In the *Bacchides* of Plautus, the old man, opening the street door, sees his son feasting in the triclinium.



Engraved by Chas Heath

RESTORATION OF THE ATRIUM IN THE HOUSE OF PANSA.

Published Oct.r 1, 1818, by Mess.rs Rodwell & Martin, New Bond Street

OVEN AND MILLS IN THE HOUSE OF LANSA.

Published Feb.ʸ 2.ⁿᵈ 1817 by Mess.ʳˢ Rodwell & Martin, New Bond Street

by a lamp, which served for all the surrounding apartments:

> Abimus omnes cubitum condormivimus
> Lucernam forte oblitus fueram extinguere [1].

Around the room, upon the pedestals, are placed six of nine Muses found painted in a house in this city. They are marked, beginning at the left, Melpomene, Erato, Thalia, Calliope, Terpsichore, Polymnia.

PLATE XXXVIII.

The bake-house attached to the house of Pansa. Amongst the various articles found and now preserved in the Royal Museum is a loaf of bread, 8 inches diameter: upon the top is,

SILIGO · CRANII
E · CICER

Siligo was a white but little nutritive flour, although a better sort[2]; a mixture of vetch was

[1] Plaut. *Mostell.* ii. 2—55.

[2] Malum panem etiam tenerum tibi et siligineum fames reddit.—Seneca, *Lett.* 123.

probably indicated by cicer, while Ranius declared the baker's name.

Over the oven of Pansa was the baker's sign, painted a deep red [1]; and motto.

Hic habitat felicitas.

The mills are of dark volcanic stone, very rough, and full of leucites. The upper portion, shaped in the inside as well as the exterior like an hour-glass, seems to have been moved by a lever, inserted through the square aperture, and fastened by a cross pin, for which the hole may be observed. This is removed in one to show the conical piece whereon the moveable part turned, with another square sinking on its apex: probably to let something in for the purpose of fastening the lever, so as to keep all in its place. Over the top where the corn was put in is generally about 2 feet 6 inches; the flour fell around on the lower cylinder: two of these were within 16 inches of the wall; consequently the lever could not have completed the circle.

1 Ruber porrectus.—Hor.

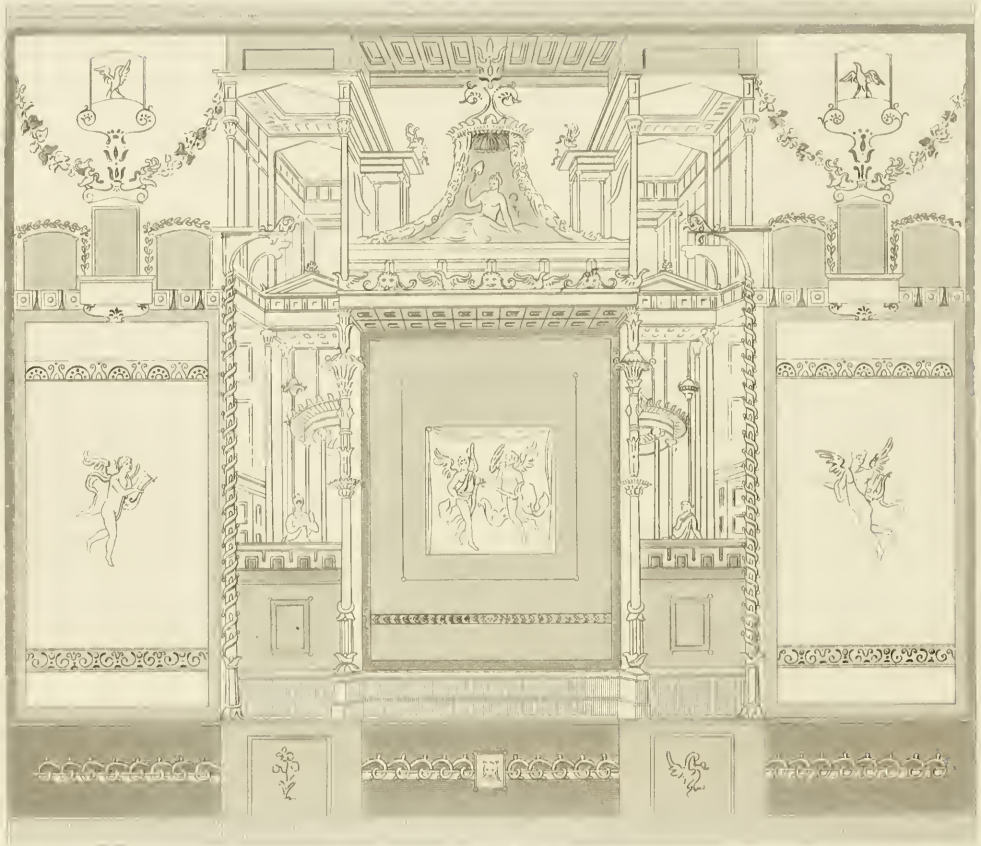
Membra genitalia apud veteres præcipue colebantur quoniam ad generationem necessaria sunt; et per ea species animantium conservantur et propagantur; et abundantiæ et fœcunditatis signa sunt et præses credebantur incrementis frugum et pecudum.

. . . . . æstate frequentor
Spicis.—Ep. 85, *in Pr.*

Engraved by Chas Heath

TETRASTYLE CAVÆDIUM IN THE HOUSE SOUTH OF THE BASILICA

Published Feby 1 1819 by Messrs Rodwell & Martin, New Bond Street



Engraved by Chas Heath

Published June 1 1818 by Jones Rodwell & Martin, New Bond Street

Beyond the mill, in the corner, is a bowl for holding the water jar: to the right of this a bin, sunk below the floor, 6 feet long.

This room was coved.

PLATE XXXIX.

View of the cavædium of the house, S. W. of the basilica. It is of the species termed by Vitruvius tetrastyle: the columns are of brick, plastered[1]. (See plan of the Forum, 36). This and the adjoining house were excavated by the French General Championet. The entrance is to the left in the view. The floors are paved with mosaic.

PLATE XL

Side of a room.

[1] Crassus the orator was the first, 662 U. C. who introduced columns of foreign materials: he placed four of Hymettian marble in his atrium, 12 feet high. It was then considered a shameful piece of luxury; though in a short time no house of any consequence was without this sort of decoration.

PLATE XLI.

Side of a room.

The designs of this and the foregoing are made out more by variety of colours than line; the latter only is here attempted: they consequently offer but inadequate representations of the originals.

PLATE XLII.

In the year 1813, Queen Caroline instituted an excavation in the street which runs from the south-east angle of the Forum towards the theatre. On removing the new soil about eighteen inches in thickness, a skeleton was discovered scarcely covered with the volcanic matter, being ten feet above the ancient pavement: this individual had secured 360 silver, 42 bronze, and 8 small imperial gold coins [1], which were found with the skeleton wrapped in a cloth.

1 It is remarkable that many skeletons are found out of doors, some feet above the ancient level; from which it would appear that they had struggled some time before exhaustion.

In this excavation is a semi-circular triclinium, or stibadium, in the open air, with a water-course around it. Cicero calls this a sigma, from its semi-lunar form.

Engraved by C. Heath.

SIDE OF A ROOM

Published March 2 1818, by Mess.rs Rodwell & Martin New Bond Street.

POMPEII.

PICTURE FROM THE EXCAVATION OF QUEEN CAROLINE.

Engraved by H. Moses

Published Feb.ʳ 1.1819, by Messrs. Rodwell & Martin, New Bond Street.

The pictures represented in the present and following plates are from this excavation; but the frequent wettings they have undergone, to freshen the colours for the observation of the curious, have loosened great part of the fresco from the wall, until few traces remain for future revival. In the first a male figure, whose head is surrounded with rays, reclines upon a seat: before him appears a female, bearing a wand and purple peplum: between them is Hymen, whose head is encircled with a wreath; a torch in one hand, in the other a branch of palm. It would be difficult to say precisely what persons the painter has here intended to represent. Lucian, in the Dialogue between Venus and Diana, describes Endymion as sleeping upon a rock, over which his chlamys was spread (here crimson lined with blue); in his left hand holding his spears, which almost escape his careless grasp.

In one of the pictures found at Herculaneum, a figure, answering to the description of Lucian, is seen sleeping; his right hand holding two spears: Diana, half draped, approaches, led by Cupid. The general arrangement of the subject alluded to, as well as the attitudes, bears a strong resemblance to the picture before us: but here the male figure, awake, holds the spears in his left hand; Diana is represented, as by Propertius,

Nudus et Endymion Phœbi cepisse sororem
Dicitur, et nudæ concubuisse deæ.

The palm branch is possibly symbolic of the victory of Cupid over the goddess of chastity. But the rays round the head? Was it Venus and Adonis? who was the same as the Sun, according to Macrobius, Sat. I.—21.

The ornaments arranged around the subject are from various houses. The design of the capitals, from an entrance, must be considered tasteful: the ornament between them is from a tomb.

PLATE XLIII.

This without doubt represents Perseus, after having liberated Andromeda, and petrified the sea-monster, to which she had been exposed. The wings upon his head and feet; the head of the Gorgon Medusa, held behind him, lest by its view the beholder should be turned to stone; the harpe, or two-pointed scythe-like adamantine sword, he received from Vulcan[1], all clearly point out the son of Jupiter and Danaë.

The first care of Andromeda seems very properly to have been the toilet, since it was agreed she was not exposed in full dress: she wears a pink or white tunic, with a blue peplum.

1 From Eratosthenes, or Mercury, according to Apollonius. Hesiod calls it αορ; Æschylus and Apollodorus αρπη.

PLATE 43.

Engraved by Cha.s Heath

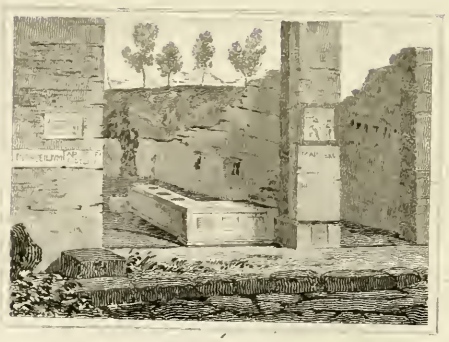
POMPEII.

PAINTING.

Published Aug.t 1818, by Mess.rs Rodwell & Martin, New Bond Street

The border is from a room. The horizontal strokes will express pink, the vertical blue: the scroll and flower are white; the lower part of the latter green.

In the *Ant. D'Ercolano* is a picture, found at Pompeii, of the same subject; where Perseus holds up his chlamys, to conceal the head from Andromeda, who sees it reflected in a stream at her feet. But the learned academy, in their explanation, seem to have mistaken the intention of the painter.



FORUM.

Arrived at the Forum, or public square, it may be proper to take some slight notice of those points in the architecture of Pompeii, from which conclusion is drawn of its Greek origin. There may be little of its purity; but traces still remain sufficiently decisive to recal remembrances,

although in many instances but faint, of the school from which they sprung.

If the whole of the plain below Pompeii be alluvial, which there is every reason to believe, the city must have originally been placed upon a promontory of lava, advancing into the sea.

Upon the edge or brow of this promontory we find one of those temples, surrounded by a portico of columns, of which neither the plan nor details are to be found in any instance of early Roman antiquity: both the one and the other being peculiar to Greece or her colonies.

The purest specimens of the Doric order vary, from the early columns of Corinth to the later of Athens, from four to six diameters in height: but these, it should be remarked, were used in public edifices, where grandeur of character and solidity of effect were required. The remains of the above-mentioned temple approach the earliest proportions. In some instances, this order

at Pompeii is as slender as eight diameters, but the Greek character of the detail is always preserved, and it has no base. Barbarously executed, a curious method of ornamenting the capital will be observed to some of the columns of the Forum.

Whatever was the original form of the Ionic capital, it is certain that the most important specimens ever executed still remain upon the shores of Asia Minor, where the fronts and flanks are different in their form. At the temple of Apollo at Phygaleia, older than any of these, every face is made to correspond: a practice coinciding with most specimens of this order at Pompeii, and to which the Athenian architect was obliged to resort at each angle of his building.

The character of the Corinthian here accords precisely with that of the temple of Vesta at Tivoli; but this can hardly be called a Greek order, and its proportions seem to have been so far misunderstood at Pompeii,

that its last ædile, accustomed to an eight diameter Doric, could allow a colonnade, in proportion less than six diameters, to be transformed into this order. The original more simple proportions of the Doric, loaded with a mass of incongruous plaster ornaments, of which every repetition differed in detail, was still further deprived of any approach to consistency, when delivered over to the painter to be finished with an endless variety of gaudy colours, covering every inch of its surface.

With the Greeks architectural ornament may be compared with those parasitical plants, which, continually intertwining, climb to the tops of the loftiest trees, and pass from branch to branch, without injuring the individual grandeur of character in the various species they embellish. With this feeling, where profusion of decoration was introduced, in the more simple order, it was not carved, but the unbroken forms of the mouldings were

preserved, and the detail was painted: whereas, with the Romans, all distinction of surface was frittered away in an endless maze of fret-work.

The repeated instances of the three orders, when found in a classic country, however, to the common eye, they may appear to resemble each other, are still worthy the attention of the architect, or professional student, who may gather from them the history as well as refinement of their art: but from Pompeii little instruction of this kind can be drawn. It would be idle to give specimens of the detail, where columns are continually, by means of plaster, altered from one species to another; and of course those proportions of diameter to height, which the eye expects to vary with the several orders, every where violated.

The Forum was a space originally destined to negotiation[1], either of mer-

[1] Festus.

chants or others, whose arrangements or litigations took place in the open air. It was generally surrounded by a colonnade, over which was sometimes a second order with galleries, for the convenience of those who wished to view the shows; for it was the scene of the gladiatorial combats until the invention of the amphitheatre; when, by the removal of the games, the necessity for these galleries was obviated.

Basilicæ were subsequently added, for the protection of the litigants, and decision of causes, under shelter.

No city, however small, was without its Forum. It was the market-place for the sale of all sorts of goods, whether of rustics or citizens[1]. Under its porticoes were exercised various trades, liberal, servile, or sordid; and within them were arranged the taberna argentaria, thermopolia, and sometimes cloacina.

[1] It was infested with barrow-women: thence called Foracia.

In the Forum was also the senate-house; the curia, for the assemblies of augustals and priests, for cognizance of sacred matters; the comitia, for assemblies of the people; the nymphæum; ærarium, or treasury; record office, and public granaries.

The Forum of Pompeii was thus surrounded by public and other buildings: but the particular destination of each must still remain in obscurity, since neither inscriptions nor other data remain, from which conjecture can be fully borne out in assigning to each its ancient use. By the remains of the old arcade on the east side, it would appear, that at the period of the first eruption of Vesuvius, it was undergoing a total change in character, if not in form: the old arches were giving place to a colonnade of the Doric order, of which more than two of the three sides were already completed. The columns, 2 feet $3\frac{1}{2}$ inches diameter, were of three

sorts: of fine white caserta stone—of ancient yellowish tufa—and a third of brick, plastered[1]. They were 12 feet high.

Upon the epistylia over this colonnade, at the south end, was an inscription, of which detached portions only remain; but the whole may be completed from another which appears to have been a duplicate found over a doorway in the street running from the Forum towards the Theatres.

EVMACHIA · L · F · SACERD · PVBLIC · NOMINE · SVO · ET · M · NVMISTRI · FRONTONIS · FILI · CHALCIDICVM · CRYPTAM · PORTICVM · CONCORDIAE · AVGVSTAE · PIETATI · SVA. PEQVNIA · FECIT · EADEMQVE · DEDICAVIT [2].

At the north end arose an edifice, which must have been more magnificent

[1] It may be conjectured that some of these originally belonged to a gallery above the arcade; which gallery might have been dispensed with on rebuilding after the earthquake. The columns were used for affixing tablets, with notices.—Propert. iii.—23.

[2] The three last lines are only two in the original marble, and are consequently in smaller capitals than the first.

than any yet discovered in this city. Its flight of steps, the solid-looking podium and platform, flanking triumphal arches, and spacious portico of Corinthian columns, nearly as large as those of our cathedral church of St. Paul[1], as well as its singular interior; all bespeak a building of importance: and conjecture, without the least foundation, has attributed it to the worship of the King of Gods. The interior was ornamented with a row of eight columns, of the Ionic order, on each side, 1 foot $10\frac{1}{2}$ inches diameter; 3 feet 8 inches asunder, and about the same distance from the wall. There was, possibly, another order above, to support the beams of the ceiling. The walls were painted in compartments of dark colours below, with red and black above. The floor was paved with marble, in lozenge-shaped pieces within a border of mosaic. Upon this

[1] 3 feet 8 inches diameter, probably approaching 40 feet, in height.

latter were found the trunk of a colossal statue, twice the size of life, two feet upon the same scale, with very complicated sandals, and a large face, all of marble.

At the further end were three low, vaulted cells[1], no higher than the internal order; and behind them ran a passage, with a stair-case, probably to a gallery supported by these columns. The clear space in the inside was about 42 feet by 28 feet 6 inches.

The decurions were so by birth or election, which could be extended to strangers; since we find individuals of this degree in more than one town[2]: not forfeiting it by domiciliation or incolition, but holding the same rank in both the one and the other curia.

[1] It may be observed, that a similar space, upon a smaller scale, is divided off in the temple of Isis, in another part of this city.

[2] By a law of Pompey, renewed by Trajan.—Pliny, x. —95, 96.

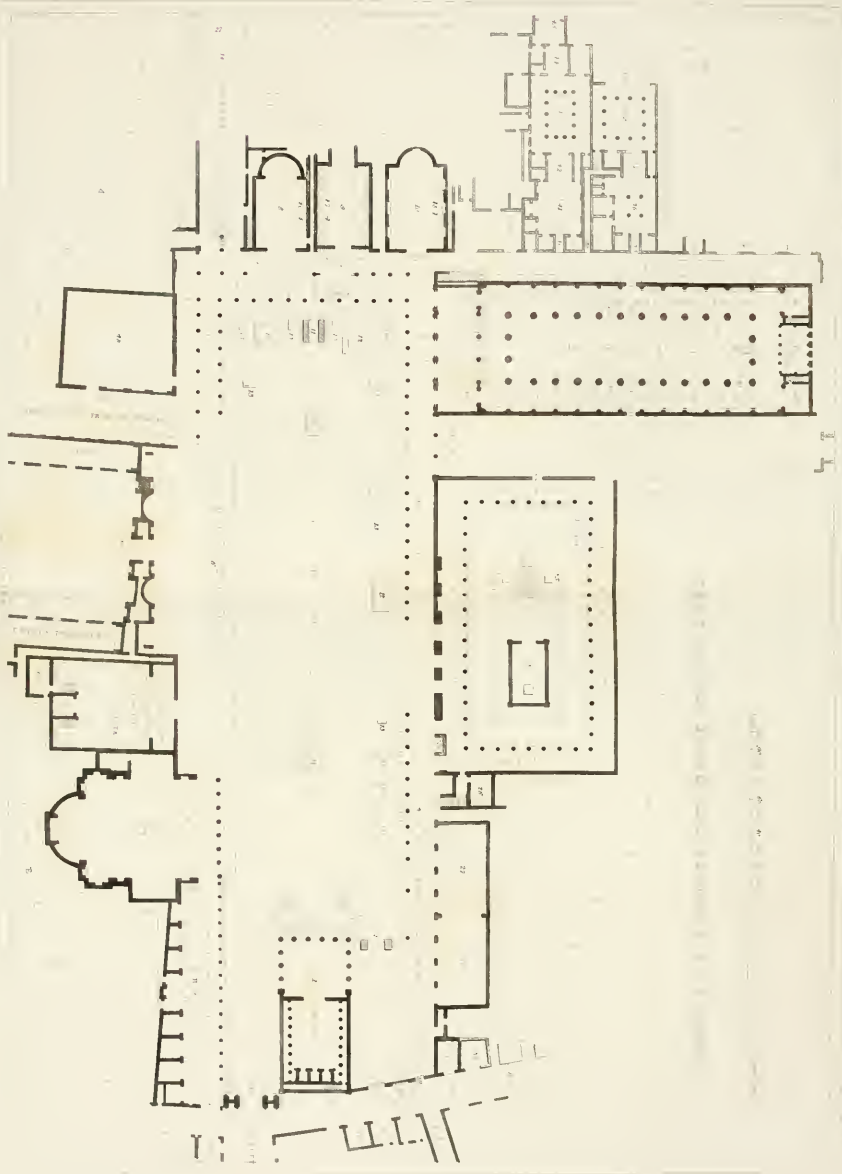
That the deliberations might be more solemn, the senate-house in Rome could only be a temple, or consecrated place[1]; while each senator, before taking his seat, made an offering upon the altar of the god[2]. And as the decurions of the coloniæ, or municipia, held the same privileges in their respective corporations which the senators exercised at Rome, their deliberations may have been carried on with similar solemnities, and their place of meeting in like manner have been sanctified. Admitting this to be probable, the edifice before us may be conjectured to have been the Senaculum; and if so, the cells were, in all probability, depositories for records;

[1] Gell. xiv.—7. Virgil, *Æneid*, vii.—174, identifies the great temple of Laurentum with the curia:

Hoc illis curia templum.

In the lines following will be seen the manner in which such places were decorated.

[2] Cicero, *Dom.*



and the platform in front, the pulpitum, whence the people were addressed [1].

The three columns in the Roman Forum, hitherto called of Jupiter Stator, have been found to belong to a building very similar in plan to this, but with its portico much more lengthened. The Roman antiquaries consider it to have been the Comitium.

PLATE XLIV.

1 Supposed Senaculum; called upon the spot the temple of Jupiter. But whether this edifice was really dedicated to that god must at least remain doubtful, until some authority presents itself. Under the steps were three arched vaults.

[1] Looking towards this building, on the ground to the right of this platform, a sun-dial has been found, similar in principle to that in the Elgin collection.

2 Triumphal arch. This seems to have been a recent building: it was of bricks and rubble, fronted with slabs and ornaments of white marble and stucco. It was imagined in the first edition of this work, that the intention had been to erect another correspondent with this on the other side of the steps of the temple; but the more recent excavations have rendered this conjecture at least doubtful.

3 This building was probably the place of meeting of some associated members of the government; perhaps the augustals, who had cognizance of sacred matters. It was spacious; 83 feet from front to rear, by 60 wide, and paved in compartments with large slabs of variegated marble, with red spots. In front was a portico of eight columns of fine white caserta stone, or marble. Around the interior were niches, and in the centre a pedestal, or altar. Opposite the entrance was a wide recess over a podium.

4 Temple, within an enclosure, 57 feet 6 inches by 50 feet 7 inches. In front was the altar remaining very perfect. (See Plate 63.)

The temple was small; its external dimensions 15 feet 6 inches by 13 feet 8 inches. It was placed upon a raised basement, the steps to ascend which were from the rear on each side.

5 On one side of this entrance was a stair-case, under which were holes, with amphoræ [1]. On

[1] Nulla est in angiporto amphora quam non impleant quippe qui vesicam plenam vini habeant.—Mac. Sat. II. 12.

the other a passage through several divisions conducted to a subterranean apartment, as well as to the rear of the foregoing temple.

On three sides of the area to which this opened, was a cryto portico, with windows into an open colonnade which ranged before it, and immediately opposite the entrance was a large semi-circular recess. Behind this recess, in a niche within the cryto portico, was found a statue[1] of a female, of indifferent workmanship, upon a pedestal, bearing the following inscription:

EVMACHIAE · L · F
SACERD · PVBL
FVLLONES.

This area was 158 feet by 92 feet 4 inches, including the open portico.

The cryto portico communicated by a flight of steps down to the adjoining street which leads from the Theatres. Over the opening at the foot of these steps is the inscription, given page 205, by which we are informed, that this same lady, at her own expense, and in the name of herself and son, raised and dedicated the Chalcidicum and cryto portico. The

[1] This statue, immediately upon its discovery, was pulled down to be transferred to the Royal Museum, and the pedestal taken in pieces to be deposited with other fragments in the space before the temple 4, now used as a magazine for such remains; but a subsequent order from Naples has replaced the statue upon its re-erected pedestal.

latter was doubtless the building in question, to which we should also be inclined to refer the former of these names, had not the above-mentioned inscription, in enabling us to restore another upon the epistylia of the colonnade at the south end of the Forum, rendered it doubtful whether the Chalcidicum were not in its more immediate vicinity.

The street which runs along the side of this building conducts, though not in a direct line, to the theatres: it is now cleared, and contains two fountains, one opposite the foot of the steps up to the crypto porticus. The foot-way on the south side is of cement, studded with fragments of coloured stones. The whole street is regularly built with pilasters in front of the houses. Upon the wall forming the angle between this street and an alley running nearly at right angles with it to the Scava della Regina Carolina, are painted twelve gods and goddesses, over a little altar. (Shown Plate 77.) Carriages were prevented by a step from entering the Forum from this quarter.

On many of the houses are the owners' names. One is of Vettius. (See page 166, second Inscrip.)

6 Old arcade; which was about to be replaced by the Doric portico.

7 This space next the wall was probably left uncovered, for the admission of light.

Another street here runs in a different direction, southward, towards the theatre. In it lived a

Terence; also Sabinus and Rufus. (See page 166.)

8, 9, 10. Of these three large apartments, if they were not Chalcidica it would be difficult to guess the destination. Vitruvius speaks of the treasury and prison as contiguous to the Forum. The former were not only for the lodgement of money, but any thing which could be considered the riches of the state, as records of laws [1].

11 A Janus. Suetonius classes the triumphal arches with these buildings, multiplied by Domitian through Rome. A quadriga, or some sort of triumphal statue, of metal, seems usually to have crowned the summit; while their arched roof formed frequently a protecting canopy to imperial vanity, exhibited in more perishable materials. The statue of Pompey, at the base of which Cæsar expired, was by order of Augustus removed out of the curia, and placed under a marble Janus, over-against the theatre called by his name. When sufficiently large, they afforded cover to the merchants from sun or rain. This was perhaps their original intention, and the mode of their decoration and after practice [2].

12 Pedestals for groups or equestrian statues.

13 Pedestals for statues.

[1] The Chalcidica of the Basilica of Æmilia had a semi-circular end, with recesses for the judges' seats.—See Nibby's *Nardini.*

[2] Suetonius, *in Aug.* 31.—Cicero, *Phil.* 6—5.

14 Stair-cases to the galleries, and second story of the basilica.

The Basilica was connected with the portico of the Forum by an uncovered court. In the sides of the piers between the two latter, are grooves for the insertion of wood or iron work, from which we may conclude that there were doors, or a railing of separation, between them. Steps from this court led up to the basilica, through the three central intercolumniations, and two doorways, opening under the galleries.

The Basilicæ were peculiarly constructed, to receive crowds of people. They were, according to Victor, courts for the administration of justice, and exchanges for the assembly of merchants in rainy or doubtful weather. It should be, says Vitruvius, on the least exposed side of the Forum, with chalcidica at the end; where was also the tribunal. Six columns, elevated upon a podium, at Pompeii enclosed the place of the Duumvir for justice, with his council, assessores, apparitores, lictors, and scribes; whence, from the curule chair, and distinguished by the insignia of the sword and spear, set upright before him, he delivered his dicta, after swearing upon the altar in front to decide according to law and his judgment [1].

The construction of the basilica is worthy observation,

1 Cic. *Acad. Q.* 47.

inasmuch as it is said to have formed the prototype of the original church for Christian worship[1]. At Pompeii the principal roof, called the testudo, was upheld by twenty-eight columns, of the Ionic order, 3 feet 7 inches diameter[2]. It rose above the rest of the building, and each end was finished with a pediment. This was surrounded at some distance by a wall; between which and the columns on each side was a low portico, and above the latter a gallery for the convenience of spectators.

The roof over the gallery was formed to fall all round, from the wall towards the centre; its eaves being probably kept considerably below the architrave of the principal structure, for the admission of light between the capitals of the columns[3].

The walls of the basilica are daubed with imitations of red, green, and yellow marbles, in large blocks; smaller semi-columns, of the Corinthian order,

1 Whittingham imagines these buildings to have been open at the sides. A temple of Venus at Aphrodisias, converted to a church in the age of Constantine, shows this not to have been the case.

2 Upon this wall are scratched many inscriptions. Amongst them is C. Pumidius Dipilus heic fuit ad nonas Octobreis M. Lepid. Q. Catul. Cos. These were consuls 77 A. C. the year Sylla died. In another part is the word BASSILICA.

3 The account Vitruvius gives of the basilica to which he was architect varies essentially from the rules he lays down for those usual in Italy; which were constructed of two orders of columns, with a pluteum between, and the floor of the gallery laid upon the lower pillars. But in that built by himself, one order reached from the floor to the testudo, or roof, and accessory pilasters were introduced for the support of the gallery. The great size of the columns

and similar in dimensions with the four at the entrance, at intervals supported the ends of the beams of the gallery above.

The floor of the porticoes appears to have been of cement: under the centre part earth only remains, with a channel against the columns, and holes at intervals, for the water to sink into wells, or cisterns, formed beneath for its reception.

16 Cistern, to receive the water from the channels into which it fell from the roof.

17 Tribunal. This was raised, and had a cella, or space, underneath.

18 Pedestal, which sustained a statue of bronze, of which the legs only were found.

19 Chalcidica? this part might have been open.

20 Sinkings, to receive the water which fell from the roof, and through these ran into the cisterns.

21 Side entrances from the adjoining streets.

22 Entrance to the enclosure of a temple. It may also be approached from the Forum by other openings. No name has hitherto, with sufficient authority, been applied to this edifice. On the spot, a portion of a female statue, found therein, has induced the excavators to assign it to Venus; while the pictures found within its enclosure do

in the Pompeian basilica, compared with the smaller against the wall, seems to point it out as built upon the approved plan of Vitruvius: and thus the text with submission presumes.

not afford much better ground for supposing it of any other divinity. Around the walls of the porticoes, at 2 feet 6 inches from the ground, runs a series of paintings, of dwarfs and architectural subjects. In one corner is a painting of Achilles and Agamemnon: in another Hector tied to the car of Achilles: and in an apartment is a picture of Bacchus and Silenus. Pygmies are from the Nile; and the latter picture may have had reference to the god here worshipped, with whose rites some mixture of other ceremonies may have been celebrated. This temple was erected at a period when the taste of Rome, tired of making useless prayers to the old divinities, had brought from Greece and Egypt mystery and superstition. The religion of Isis, Bacchus, Ceres, veiled in obscurity, had once become the cloak for the most degrading debauchery, and inhuman orgies; but the attempt at extermination only served to incite the curiosity, and superinduce the renewal of rites so peculiarly congenial to the feelings of this people. On the accession of Augustus, the zeal of fanaticism prevailed; and the temples, destroyed by the policy of the old government, were rebuilt, with additional splendour, under subsequent emperors. Otho patronized, and Vespasian, in gratitude, favoured Serapis[1]; the

[1] Ammianus describes the atrium of the Serapion as surrounded with columns and paintings, ut nihil ambitiosius.

propitiation of whom was believed to have obtained him not only the government, but an imaginary power of working miracles[1].

The area is surrounded by a portico, 12 feet 2 inches wide, covered with beams of timber. It consisted of 48 stone columns, originally of the Doric order, $5\frac{1}{2}$ diameters high; but subsequently transformed, by means of plaster, into Corinthian; the capital borrowing a part of the shaft, already too short. They are nearly all different, both in form and colours. The architraves are a horizontal arch, two pieces to each column: the metopes and mutules are filled up with tiles and stucco: the whole painted in an endless variety of ornaments[2].

The lower third of the columns is reeded, and painted yellow; the upper part, fluted, is white. At their bases runs a channel, to convey away the water which fell from the eaves; and before each was a terminal statue: one remains perfect, but not of very fine workmanship[3].

Here was also found a consular figure, of better style, in white marble; and a statue of a female, called a Venus.

1 Dio—Suetonius—Tacitus. He restored sight by spitting in the eyes. Capt. Light mentions a curious modern instance of this superstition.—See his Journal.

2 These columns are 2 feet 4 inches diameter, 13 feet high, and have 20 flutes. The intercolumniation is 7 feet 2 inches. The entablature in height 3 feet 4 inches; of which the architrave is only 6 inches.

3 See Plate 54.

In front of the steps to the temple is the great altar: on the top of this a piece of black stone has three places for fire: the ashes of the victims remaining. On its west and east sides are duplicate inscriptions, recording that the quartumviri named, placed it at their own expense:

M PORCIVS·M·F·L SEXTILIVS·L·F·CN CORNELIVS·CN·F·
A CORNELIVS·A·F·IIIIVIR·D·P·S·F·LOCAR·

Ascended by sixteen steps the temple itself is placed upon an elevated basement, which is now stripped of its exterior; and if the building was ever surrounded by columns, they no longer exist. At the angles are pilasters, two feet diameter. The water was spouted from the roof by large projecting lions' heads.

23 Cell of the temple, with the pedestal for the statue in the interior.

24 Altar, in front of the steps, inscribed as above.

There is another pedestal or altar, marked also 24.

25 Pedestals.

26 Room, in which was found the picture of Bacchus and Silenus[1]. This fresco had been anciently removed from another situation to that it now occupies, and is fastened very neatly with iron cramps and cement, so as to require some examination to discover the fact[2].

27 Magazines, 110 feet long, containing architec-

1 Vignette, page 227.

2 At Stabia, pictures separated from and leaning against the wall have been found.

tural fragments. They were possibly horrea, or public granaries; as in a recess (at 28) are the public corn measures, similar to those near the Agora at Athens. They are cylindrical perforations: the bottom was false, and when removed allowed the measured corn to run out. At Rome the poor received a monthly quantum of grain; at first at a low expense, but subsequently, by the law of Clodius, gratis[1].

29 Door-way, and

30 Arch-way into the back street; which is 19 feet wide.

31 Fountains.

32 Shops. Between two of these and the magazine (27) were prisons, secured by gratings of iron.

33 Old Triumphal Arch, the angle of which is built into that of the temple. The opening is 12 feet 9 inches wide. On each side are two columns with a niche. One of the latter contains a fountain.

34 Opening from the street to a Portico, beneath which are arranged 8 recesses or shops. The first contains a circular short pillar or trapezophoron, perhaps to support a table. The fifth has a pedestal under a niche with doors on each side communicating with the rear. The last, small in its dimensions, contains also a pedestal. In the angle beyond was a staircase. A series of pedestals are also ranged against the walls in front of these shops. This Portico appears to

[1] Livy.

have had two orders of columns, Ionic and Corinthian.

35 Entrance to one of two houses excavated by the General Championet, and commonly known by his name. In one were found four skeletons of women, denoted by their trinkets, bracelets, earrings, and money; some little of gold and silver, but principally of brass. The antiquities found in this excavation were taken to Paris.

36 Tetrastyle cavædium, represented Plate 39.

37 Tablinum.

38 Peristyle.

39 Side entrance.

40 Entrance to the adjoining house.

41 Cavædium.

42 Tablinum.

43 Peristyle.

44 Triclinium.

45, 46 The ground hence slopes abruptly, and the houses in this part are in a very ruined state: but they had a fine view towards the bay.

On five pieces of frieze, in the Forum, are the fragments of an inscription: alluded to page 205.

L · F · SACERD · ⁝ PVB—O · ET · M · NVMISTRI · FRONT—
HALCI—DICVM · CRYPT—CORDIAE · AVGVSTA—
VNIA · FEC—DEMQVE · DEDICAVIT.

47 Apartment behind the Temple, marked 4.

48 Large Apartment or Magazine, 72 feet by 55 feet 4 inches.

PLATE XLV.

General view of the Forum and Basilica, as they existed 1818, from the spot in the plan marked A. Reference to the foregoing plan will afford the best explanation to this plate.

In the distance is Mount Lactarius, ending in the promontory of Surrentum.

PLATE XLVI.

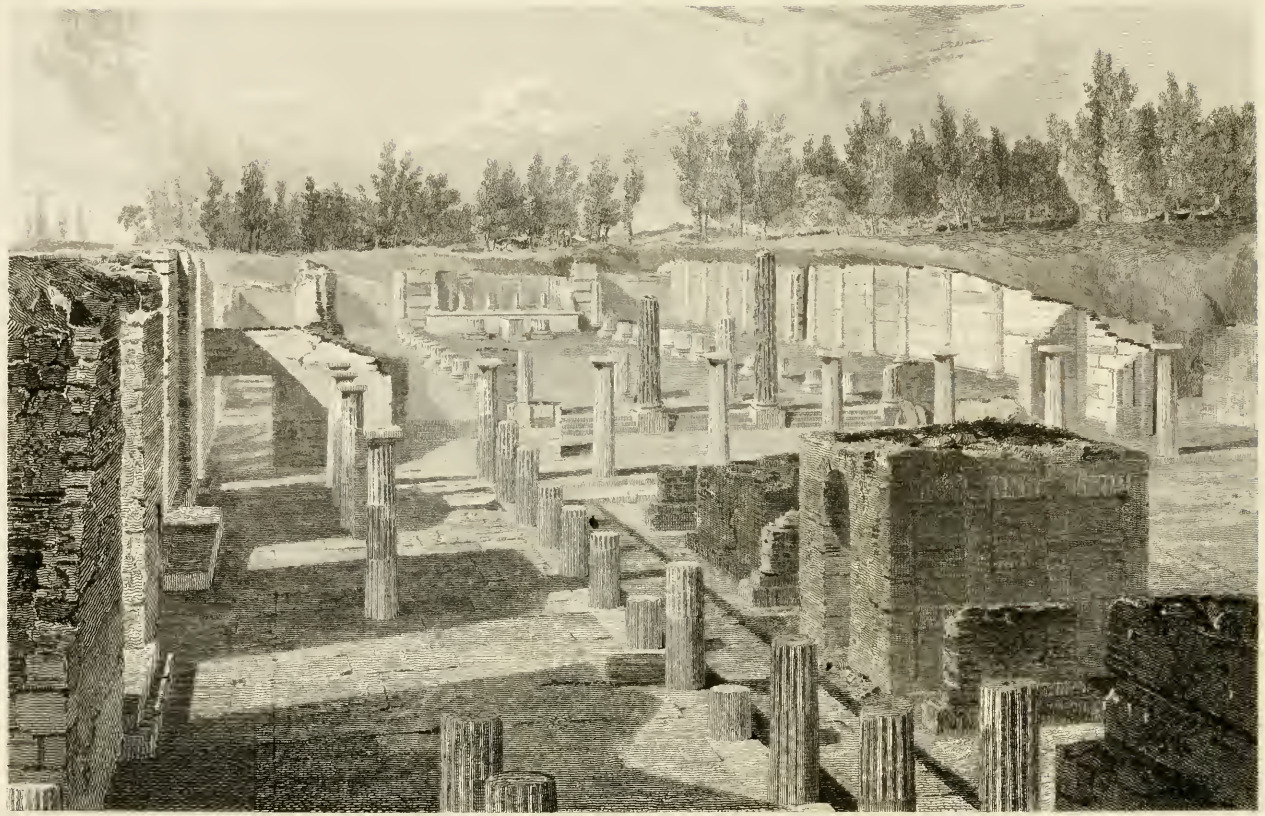
View of the south end of the Forum and the basilica. The three entrances to the apartments 8, 9, 10 on the plan, are seen to the left: beyond these the door to the street of the houses of General Championet. On the right is the Janus and pedestals. The remains of the basilica are seen in the centre. At the farther end of it is the elevated tribunal: in the front of which is the pedestal (18).

Engraved by G. Cooke.

POMPEII.

VIEW OF THE FORUM & BASILICA.

London Published May 1, 1819 by Rodwell & Martin, New Bond Street.



Engraved by Cha.s Heath

ROME.

VIEW OF THE FORUM AND BASILICA.

Published June 1.1818 by Mess.rs Rodwell & Martin New Bond Street

Engraved by C Heath

POMPEII

VIEW IN THE FORUM

Published April 1 1818, by Mess.rs Rodwell & Martin, New Bond Street.

Engraved by G.Cooke

POMPEII.

VIEW OF THE FORUM FROM THE TEMPLE OF JUPITER.

Published Feb.ʸ 2.1818, by Mess.ʳˢ Rodwell & Martin, New Bond Street.

PLATE XLVII.

View of the Forum, from the point C. Some idea may here be obtained of the ornamented capitals, mentioned page 200; but they are very ill executed. Beyond the Janus is a piece of brick-work, with flat arches to receive stucco work. It is the beginning of the street leading to the theatre, and part of the wall of the crypto portico surrounding a space excavated since this view was made.

PLATE XLVIII.

View of the Forum, from the interior of the cell of the Senaculum.

The distant mountain is Lactarius. The small columns on the right are supposed to have supported a gallery, mentioned page 206, 207.

PLATE XLIX.

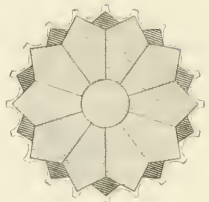
Restored view of the Forum. This view is given that some idea may be obtained of the general appearance of the several buildings at the south end, where was the inscription page 221. The surrounding portico, or colonnade, of the Doric order, will be observed; over the end of which appear the three buildings marked on the plan 8, 9, 10. The Janus in the centre, and pedestals, are the precise forms and proportions of those which remain, as will be seen by a reference to the view showing their actual state: whatever they sustained no longer exists, or has been removed. The tetrastyle, Ionic front, and pediment of the basilica, appear to the right. The figures inserted in this plate are all taken from paintings found in the city, and principally from one representing its Forum. But we needed not this picture to know that Forums were adorned with statues of every description.

PLATE L.

This plate contains a plan of one of the columns of the basilica. They are formed of tiles, or thin bricks, presenting their angles in the alternate

Engraved by C. Cooke

SOUTH END OF THE FORUM RESTORED



courses, so as to form a ground for the plaster fillets and flutes. The plaster is peculiarly good, and has almost the hardness of porcelain.

Also two Antefixes, from the basilica. One is ornamented with a head *persona*, the other, 14 inches high, with foliage, of which the lower part was painted green, the upper yellow. Two forms of tiles were used in ancient buildings: the imbrex, placed in regular rows, to receive the shower; and the tegula[1], which covered and prevented the rain from penetrating the joints. The latter were finished at the eaves with upright ornaments, shaped as those before us; and which were repeated also at the junction of these tiles, along the ridge.

These ornaments are called by Pliny personæ[2]. He refers their invention to Dibutades, a Sicyonian potter, established at Corinth, who called them *protypes*[3], being stamped in front only: those upon the ridge were an after-thought of the same artist, and, worked on all sides, were named *ectypes*. From the circumstance of their having been originally formed of a plastic material, the ornamented ridges still continued to be called *plastes*, after Byzes of Naxos had introduced

1 *Isidor.*—In Livy, 26—23, the victory upon the apex of a pediment, struck by lightning, is arrested in its fall, and hangs upon the antefixes. See also the speech of Cato, in 34—4.

2 Cretea persona.—Lucretius, 4—498. They were probably at first masks: Personæ pallentis hiatum.—Juvenal, 3—175.

3 Pliny, 35.

marble in their execution[1]: of which material he cut all these ornaments, as well as the whole covering of the roof; but still adhering to the original form and detail. His contemporaries decreed an inscription to his memory, whereby the honour of so ingenious an invention might be secured to him[2].

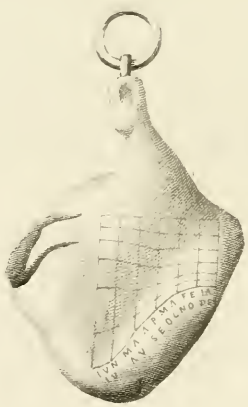
The tiles of the temple at Ecbatana were of silver. Alexander pillaged them; but Antiochus found some still remaining[3].

In the lower part of the plate is a terra cotta eaves tiles, in which the simple drawing of Athens, more florid in Ionian specimens, is carried a step farther: though complicated, it is distinct from the confusion of the Roman.

1 For the only published specimen see the Antiquities of Attica.

2 The γραπτοι τυποι, in the very corrupted fragment of the Υψιπυλη of Euripides, preserved in Galen, were in all probability the painted antefixes.

3 Polybius, 10—24.



TEMPLES.

An essential feature in the temples of Pompeii, as distinguished from those of Greece, is to be observed in the podium, or basement, upon which they were elevated. In the religious edifices of an early age, no such character appears: they were placed upon two or three steps only,

if steps they should be termed, when evidently not proportioned for convenience of access to the interior, but calculated rather with a view to the general effect of the whole structure.

In the temples of Greece, we view architecture in its purest and most simple form: in the age of Titus we see that it had already reached the last period of complication and decline. To trace the connecting links is not the intention of this work, though perhaps, or rather certainly, the same causes operated throughout the chain; namely, the progress of society, and the changes of religion. The founders of cities invariably chose the highest ground for the Hiera of the deity [1]; while, in the crowded lanes of the lower town, artificial means were requisite, to give to the temples of the imported gods

[1] Virgil, *Æn.* 5—759, and 7—171.

Engraved by Chas. Heath.

POMPEII.

VIEW OF THE TEMPLE, AT THE NORTH END OF THE FORUM.

Published June 1.1818. by Messrs. Rodwell & Martin, New Bond Street.

that dignity which the Athenian, Eleusinian, and Delphic structures acquired from their natural sites.

PLATE LI.

View of the Senaculum, or temple of Jupiter. To the left are the remains of a triumphal arch; and perhaps another, correspondent, was to have been built on the other side of the steps of the temple. These steps, flanked by pedestals, are singular in their plan. A platform, or terrace, is formed, dividing them into two flights, and extending to the front, where was probably a rail, whence the orator spoke. From Cicero we learn, that Licinius Crassus introduced the custom of turning the face to the Forum, and not to the senate, when he addressed the people.

This edifice, to whatever purpose it may have been appropriated, is described page 206. Behind the farthest flanking pedestal is a door of entrance to the arched vaults, formed under the steps.

PLATE LII.

Restored view of the foregoing temple, and north end of the Forum. On the left is the Doric colonnade, great part of which remained to be completed: over it rises the great granary, or horrea. On the right is the building marked 3 upon the plan, and referred to page 210.

This temple brings to our recollection a passage of Gibbon; who remarks, that "In the commonwealth of Athens and Rome, the modest simplicity of private houses announced the equal condition of freedom; whilst the sovereignty of the people was represented by the majestice difices destined to public use." The part to the right had perhaps a second order, as two sizes of columns are found upon the spot; but this restoration was imagined before the excavation had fully laid open the part beyond the building marked 3.

PLATE LIII.

View of the temple of Venus, or Bacchus.

The plan of the Forum (Plate 44) may be referred to in explanation of this plate. The steps of the temple have been much dislocated, and the altar thrown out of the level, by the earthquake, which

Engraved by J.Le Keux.

POMPEII

RESTORATION OF THE NORTH END OF THE FORUM

London Published Augst 1819, by Rodwell & Martin, New Bond Street

Engraved by Chas Heath

VIEW OF THE TEMPLE OF BACCHUS

Published 1 June 1818 by Messrs Rodwell & Martin, New Bond Street

Engraved by Chas Heath

VIEW OF THE TEMPLE OF BACCHUS, LOOKING TOWARDS VESUVIUS

Published June 1,1818, by Mess^rs Rodwell & Martin, New Bond Street

PLATE 55.

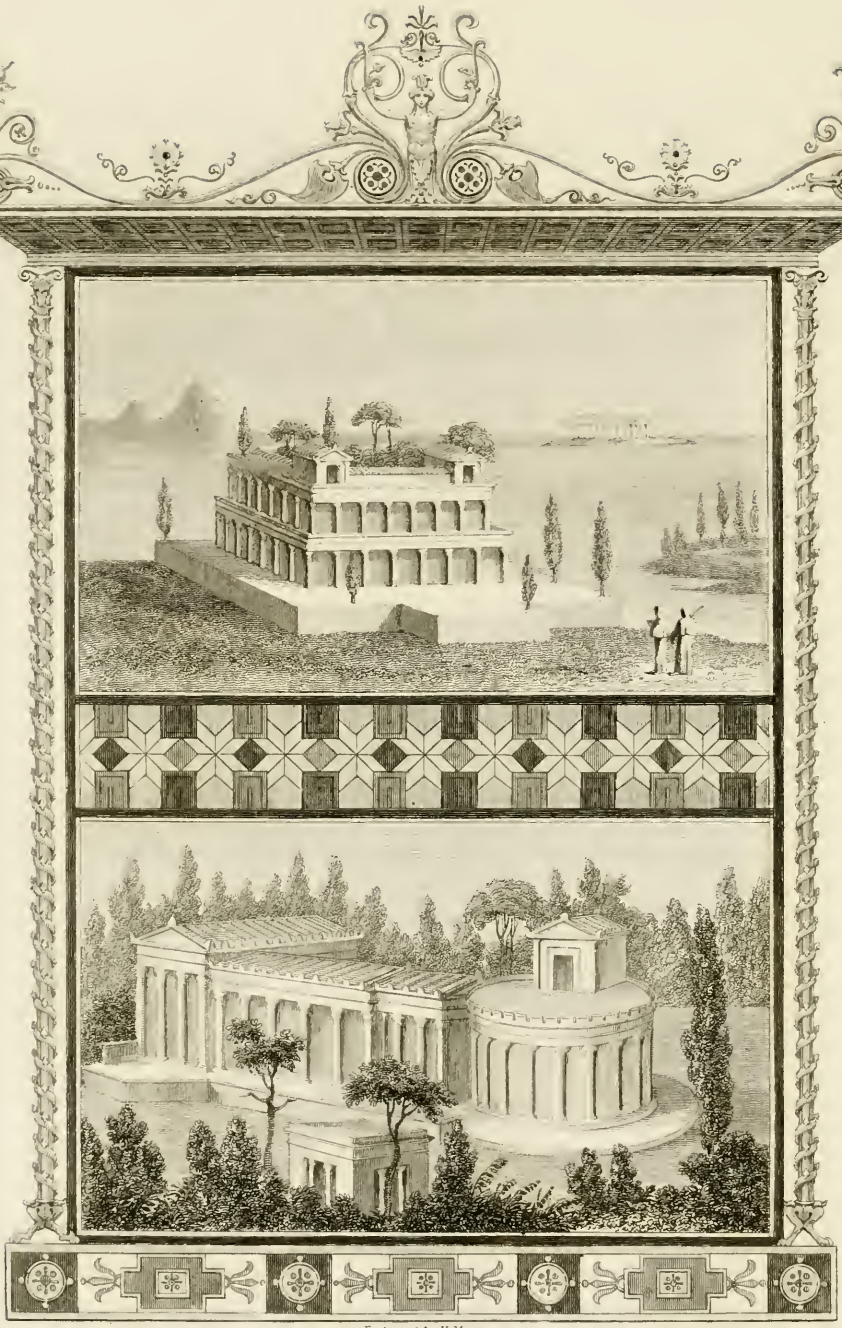


PLATE 56.

Engraved by H Moses.

POMPEII.

PAINTINGS.

Published Feb.ʸ 1.1819, by Mess.ʳˢ Rodwell & Martin, New Bond Street

preceded the destruction of the city. The columns of the peribolus, originally Doric, have been altered to Corinthian. The remains of the Senaculum are seen over the wall which separates this enclosure from the Forum.

PLATE LIV.

View of the temple of Venus, or Bacchus, with Mount Vesuvius in the distance. A terminal statue is here shown. One appears to have been before each column. The channel to receive and convey away the water, which fell into it from the eaves of the roof of the portico, will be observed. Upon the altar was an inscription, repeated on two sides (see page 219). The piece of sculpture is a fragment of the frieze.

PLATES LV.—LVI.

Around the walls of the peribolus of the temple of Bacchus are introduced divers representations of architectural subjects and pygmies; whence it obtained the name of the House of the Dwarfs, until the year 1817, when an entire excavation

having been effected in that quarter, it was found to contain a temple.

The painter in these subjects has given to the proportions of children, heads bearing the character of grown men, leaving the extremities always unfinished. Some of these are given in the Plates 55 to 62, more with a view to the architecture they represent, than as works of art. The buildings in the back ground are always a faint blue or white, and the trees badly daubed. The figures of a dark blackish red, generally less well preserved, are difficult to make out.

Seneca moralizes upon the unnatural custom of planting gardens upon the house tops, which enhanced considerably their value. It is not uncommon in Italy and Malta to the present day.

The ornament separating these two subjects is a threshold, in mosaic.

PLATES LVII.—LVIII.

These paintings are highly curious, as exhibiting some resemblance of houses, perhaps in situations removed from the immediate protection of a town, or where it might be considered expedient in their construction to afford the means of

PLATE 57.

PLATE 58.

Engraved by Chas Heath

PAINTINGS IN THE TEMPLE OF BACCHUS

Published March 1st 1820 by Mess.rs Rodwell & Martin New Bond Street

Engraved by Chas. Heath

PAINTINGS AT THE TEMPLE OF BACCHUS

Published Oct.r 1 1818 by Messrs Rodwell & Martin, New Bond Street

defence. Each is separate, and provided with a tower.

How necessary such appendages were, may be concluded from the accounts left us of the predatory nature of ancient warfare. In modern Greece these buildings still retain their ancient use, as well as designation, πυργος. Galen tells us, the pyrgos and tyrsis were synonymous: that they were common may be gathered from the passage of Hippocrates, which calls forth the remark. Upon the top was the heliasterion, warm in winter, cool in summer. One of these has a shed, to intercept the rays of the sun by day, or dew of the night: another has a strong resemblance to the *motivo* of the roof of the choragic monument of Lysicrates at Athens: a third has a vertical piece through the apex of the pediment, the germ of the Gothic pinnacle.

PLATE LIX.

The advancing colonnade, without a roof, strikes at first as being useless; but it was probably intended for training vines, of which the interclustered leaves and fruit formed a much cooler and more agreeable shade than stone.

In the distance appears a marine villa.

PLATE LX.

Many authors of antiquity mention the pygmies[1]: three spans long, they were famous for continually warring against the cranes; but here is one sustaining a much more unequal combat, which he appears to have escaped from, only by means of the less fortunate fate of his companion[2].

The temple is singular, from having a curved pediment. It is guarded in the Egyptian manner, by sphinges. In the front is an altar, with Mercury, and two other pygmy figures.

PLATE LXI.

Is a curious architectural subject. Pliny, describing his villa, says the hippodrome had cypresses planted around. A sort of figure appears running down to a boat: the perspective of these latter does not seem well understood.

The painting is obliterated to the right.

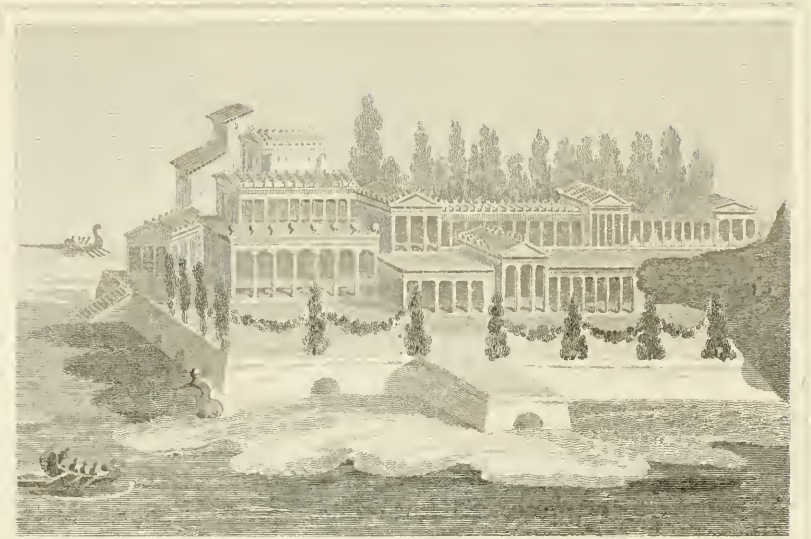
1 Homer—Aristotle—Pliny.

2 There is a subject which might class with these amongst the terra cottas of the British Museum, No. 36.

Engraved by Cha.s Heath

PAINTINGS AT THE TEMPLE OF BACCHUS.

Published Oct.r 1.1818. by Mess.rs Rodwell & Martin. New Bond Street



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POMPEIAN

PAINTINGS.

Published June 1, 1818, by Mess.rs Rodwell & Martin, New Bond Street

Engraved by Chas. Heath

VIEW OF THE NEW TEMPLE WEST SIDE OF THE FORUM.

Published June 1 1818, by Mess.rs Rodwell & Martin, New Bond Street

PLATE LXII.

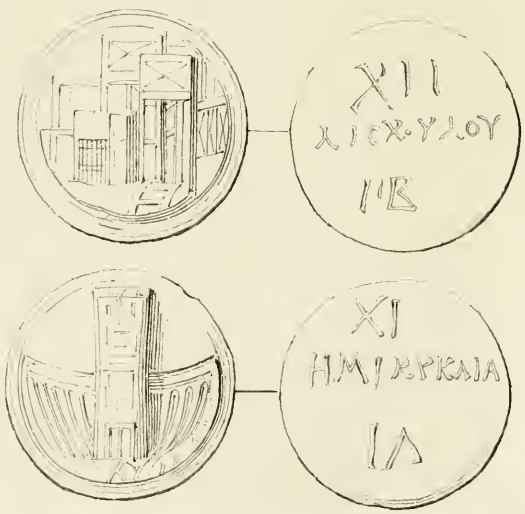
An architectural subject, with a pyrgos.

PLATE LXIII.

View of a temple, discovered 1817. It is placed within an enclosure, about 57 feet 6 inches by 50 feet 7 inches; the wall of which is formed in brick-work, to receive a stucco exterior. Steps[1], at the rear, led up to the adytum, or cell, placed upon a podium, 9 feet high; and within is the pedestal for the statue. The altar, the only part perfect, is of white marble, the whole about 4 feet 6 inches high: some have imagined the sculpture upon it to represent Cicero sacrificing, from a supposed resemblance in the principal figure to that great orator. The victim is led by the popa, naked to the waist, with his malleus and tucked-up clothes. The sacrificator is a magistrate, or augustal, with his lictors and fasces; a boy follows, with the simpulum, patera, and sacred vitta. In the back

[1] See plan of Forum, Plate 44—4.

ground is the temple, decorated with garlands. On the east, or opposite side, is an oak wreath, with olives: on the north, under a festoon, some implements of sacrifice; and on the south a suspended vitta, and lituus.



THEATRES.

The theatres of Rome, for a long time of wood, were commonly open at top; and the scenic representations took place in open day. The seats were occupied at random by the first comers [1], until the time of Scipio Africanus [2]: but by the Roscian

[1] Vide Ulpian, in *Demosth. Olint.*

[2] He separated the senators from the people; but at the Circus the former had no privilege until the reign of Claudius.

Law the lower fourteen were reserved for the dignified orders. Under Pompey they first became regular structures; and subsequently Augustus [1] undertook to regulate the disorder which continually arose amongst the spectators in a space so undefined, and of which every part was easily accessible to any individual who had once made good an entry [2].

When Augustus assigned to each order its place, he distributed the military distinct from the populace. Separate cunei and cinctions were allotted to the priests, the vestals, and various distinguished orders. To the senators were reserved the seats in the immediate vicinity of the orchestra, and amongst them sat the ambassadors of foreign nations [3]; while women and strangers were withdrawn to the galleries, which ranged around the

[1] Suetonius, *in Aug.* 44. [2] Tacitus, 13—54.

[3] For the observances imposed, see the Prologue to the *Pœnulus* of Plautus.

upper part of the cavea. Julius Cæsar had before extended to children and grand-children the privileges of their fathers.

Three great divisions are distinguishable in the theatre at Pompeii. In the lowest near the orchestra, the seats or steps of greater width, mark the place whence the civil magistrates, the college of priests, and those distinguished by the offices they held, or the honours they had received, saw the performances, placed in their curule chairs, and bisellii, or privileged seats. The middle seats, less ample in their dimensions, had cushions; while the gallery above, considered effeminate, was covered over.

> Venimus ad sedes, ubi pullâ sordida veste
> Inter femineas spectabat turba cathedras:
> Nam quæcunque pateat sub aperto libera cœlo,
> Aut eques, aut nivei loca densavêre tribuni [1].

[1] Titus Calphurnius, *Eclog.* 7. But this was the age of Diocletianus.

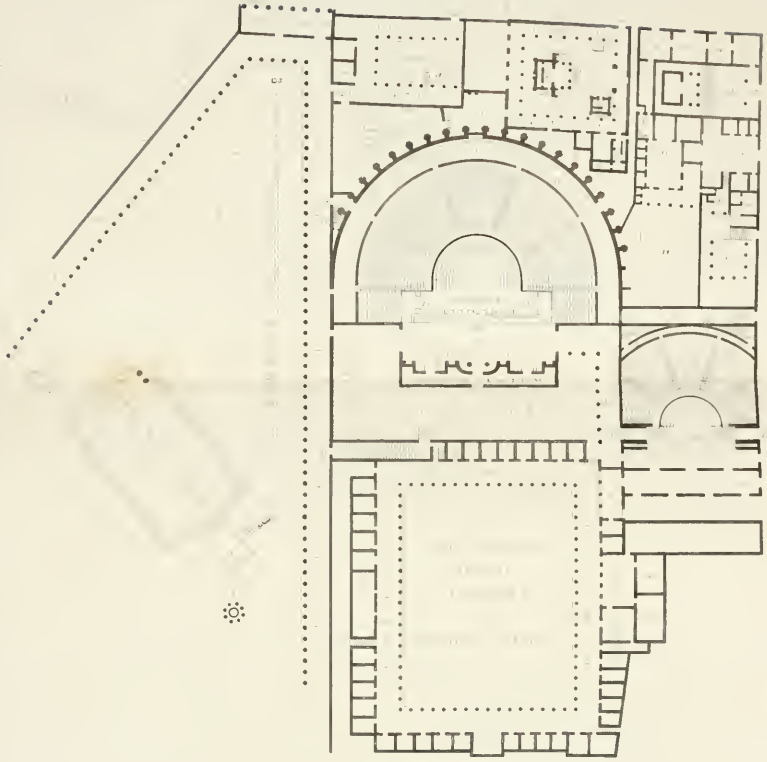
The stage, or proscenium, was considerably elevated, and the scene was richly decorated with ornaments of architecture and paintings. Behind this was the postscenium, for the actors to retire into. Near the theatre was usually a portico, to which the audience withdrew in the event of unfavourable weather.

PLATE LXIV.

PLAN of the Quarter of the Theatres.

Two adjoining theatres existed at Pompeii: one, considerably smaller than the other, was covered. Advantage seems to have been taken, in placing them, of a hollow in the side of the hill. They were approached from the Forum by an octastyle Ionic loggia, or propylea, opening by two door-ways into a portico of the Doric order [1],

[1] Columns, 1 foot 9 inches diameter, 13 feet 4 inches high, upon two steps. In the lower step was a water channel.



adjoining an ample area, in the midst of which stood the Greek temple [1].

In this portico were found some articles of gold and silver, and an emerald ring, probably dropped by their possessor in his haste to escape.

1 A fountain.

2 A marble patera, or tazza.

3 Pedestal, inscribed

M · CLAVDIO · M · F · MARCELLO · PATRONO

The Greek temple was placed on a spot rather elevated, and considerably so with respect to the theatres and great square. Little more than the foundations now exist, for it seems to have been despoiled even before the destruction of the city. The columns, of which some of the lower frusta remain, are 3 feet 10 inches diameter, diminishing to 3 feet. The abacus is 4 feet 11 inches square, and the whole capital peculiar, inasmuch as the stone out of which it is worked includes no part of the shaft; while its great depth, 1 foot $10\frac{1}{4}$ inches, as well as bold projection, denote a very ancient character. In the best examples of the Doric order there is a beautiful continuity of the column into its capital, not adhered to in this. The intercolumniation is one diameter and two

1 Between the columns were iron bars, to confine the crowd to the porticus.

ninths; but the whole temple is so dilapidated, that it is no longer possible to ascertain how many columns either the front or flanks presented [1].

4 Pen for victims.

5 Altars.

6 This has been called a bidental. Places struck by lightning were regarded with singular horror, as devoted to the wrath of heaven. The spot was enclosed, and an altar raised, whereon bidentes were in expiation sacrificed. Eight Doric tufa columns, 1 foot 4 inches diameter, here upheld a circular epistylium, whereon was an Oscan inscription, stating that Nitrebius, thrice high priest, or magistrate, placed it.

NITREBIIS · TR · MED · TVF
AAMANAΦΦED

It was, however, more probably, the covering of a well, necessary to the ceremonies at the temple; and what has been called an altar, perforated, was a puteal. The objection urged to this is, that it has a rough inside, and had no rope marks. The former, puteals very often were: it is 3 feet 7 inches diameter: the whole building 12 feet 5 inches. The aamanaphphed, to favour the former supposition, has been translated amphi sepsit, and septo conclusit; but the same word

1 See Plate 67.

occurs over the Nolan gate (see page 136), which can hardly have been enclosed.

The term puteal has been preferred, because there does not appear sufficient authority for concluding that a well cover was placed over all places struck by lightning. According to Festus, Scribonius Libo removed one into such a situation; but it would be difficult to show that the structure alluded to by him was not the same as the depository of the razor and severed whetstone of Actius Nævius, which Cicero treats as one of those antiquities of the capital too remote in their origin for the truth of history [1].

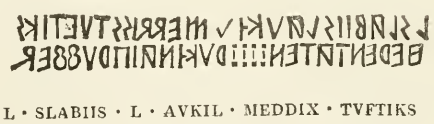
A restoration is given as the vignette to the preface: where all above the cornice is imaginary, but the form of the top shows it to have had a covering The inscription is also there given [2].

[1] 1 *De Div.* 17.

[2] In the early excavations of Herculaneum was found another Oscan inscription. An oblong table, supported by three animal legs, was inscribed upon the top:

HERENTATEISSVM

And round the edge:



L · SLABIIS · L · AVKIL · MEDDIX · TVFTIKS
HERENTATEN ::: RVKINAI · PRVΦΦED

7 A semi-circular seat, or hemicyclon.

8 Entrance to the cunei of the great theatre, and

9 A second entrance from another street. These conducted into a corridor, or arched passage of communication under the gallery, from which six doors opened opposite as many flights of steps, separating the cinctions into cunei.

10 Stair-case to the upper gallery.

11 This flight of steps descended to the square vulgarly called the Soldiers' Quarters; or, by turning to the left, into the open area between that square and the theatre[1]. Hence it communicated with the privileged seats, through 12 down to 13, as well as with the stage and postscenium, or room for the actors.

14 The stage, or pulpitum, upon which the actors performed. Constructed of wood, this part of a theatre can never remain perfect. Underneath is a hollow space, with foundation walls, bounded by the dotted line[2]; and marks show the floor beams to have been eighteen inches asunder.

The foregoing has been often published; but a wide lacunar always left in the latter part, through which a different reading of the whole has crept with every repetition.—See Passeri—Walchius—Remondini—Ignarra—Lanzi—Rosini—Hayter—Sir W. Drummond.

1 Perhaps in this area the actors underwent the punishment they sometimes met with, at the caprice of the audience. Lucian tells us that they were on some occasions whipped.

2 Vitruvius gives a long account of the vases placed in ancient theatres for the purpose of promoting the passage of sound. None

In front of this, seven recesses probably mark the place of the musicians, called Thymelici, because they stood in the orchestra, upon a pulpitum, named Thymele[1]. The centre is semi-circular; and the middle of the three on each side contains steps. At the back of the wall in which they are formed, are nine chasings, or grooves, as if to fix and keep steady some wood work. A space between this and the front of the stage is much deeper than any other part, and contains eight square stones, with sunk holes, which seem to have been for fixing posts, or some part of the moveable machinery[2]. The aulæum might have been at this place. Apuleius distinguishes between it and the siparium: "Aulæo subducto et complicitis sipariis." The former was, probably, the drop scene; the latter merely drawn before the doors, and by means of it the stage might have been contracted.

It is almost as difficult to conjecture as it is impossible to ascertain the finishing of the front of the scene, so few data remain for fancy to enlarge upon.

of these have been found in the theatre of Pompeii; and himself states that they were not much known even in Rome. The whole looks like a theoretical refinement; though a recent traveller seems to have found them in a Syrian theatre.

[1] *Isidor.* 18—19. The whole of this may serve to illustrate *Pollux*, in 4—19.

[2] It may be remarked, that a great deal of wood work and framing was found over the stage at Herculaneum, evidently for the purpose of managing machinery, as well as covering it over.

There were three door-ways through which the actors appeared upon the stage.

In the theatre were found,

M · M · HOLCONĪ · RVFVS · ET CELER
CRYPTAM · TRIBVNAL THEATRVM · S · P ·
AD · DECVS · COLONIÆ

and

M · HOLCONIO · M · F · RVFO · IIVIR · I · D
QVINQVIENS · ITER · QVINQ · TRIB · MILAR
FLAMINI · AVG · PATR · COLON · D · D ·

From the word colonia has been inferred, that Pompeii had ceased being a municipium before its final destruction. Publius Sylla, nephew of the dictator, led a colony into the Pompeian territory. Under Julius and Augustus, others followed: but the city appears in the time of Cicero, notwithstanding, to have retained its privileges as a municipium; and it is so called by Statius.

From another street the lower part of the theatre might be approached through an Ionic[1] loggia (15), portico (16), and doors (17), down to 13; as well as from behind the little theatre, by 20.

The smaller theatre was roofed, as we learn from an

[1] This Ionic has no base.

inscription, stating that the duumvirs, Caius Quintius and Marcus Porcius [1], by a decree of the decurions, superintended the building of the covered theatre:

C QVINTIVS · C · F · VAL
M · PORCIVS · M · F
DVOVIR · DEC · DECR
THEATRVM TECTVM
FAC · LOCAR · EIDEMQVE · PROBAR

In front of the stage, of which the pavement is perfect, is inscribed, in bronze,

M · OCVLATIVS · M · F · VERVS · IIVIR · PRO · LVDIS [2]

This theatre, which has been imagined by some an Odeon, had also its privileged seats: the entrance to them was by the doors (18).

The cunei, of seventeen rows of seats, were approached by the great passage (20) [3], and doors (19), up

1 The tomb between the two hemicycles without the gate of Herculaneum is probably of this Porcius, or of his father, who perhaps died just before the destruction of the city.

2 The Austrian soldiers broke and materially damaged this inscription.

3 This passage is full of inscriptions, scratched with nails and knives by people waiting for admittance. Amongst them is an ΑΛΕΞΑΝΔΡΟΣ. These

a stair-case, to the corridor at the back of the cavea.

It would seem that the portico (16) was a communication between the two theatres for the use of the privileged.

Below the theatres was the great square, which, we are told by Vitruvius, should be thus contrived in their vicinity, for the reception of the audience, when bad weather forced them to retire from their seats. Seventy-four columns, of the Doric order, disposed around an open area, formed an ample portico for this purpose; while under it were arranged cellæ, or apartments, amongst which were a soap manufactory, oil mill [1], corn mill, and prison. An inner loggia (21) was connected with a suite of apartments (22). There was also an exedra (23).

This square is commonly called the Soldiers' Quarters [2]. The fluted columns are of coarse stone, coated with stucco, and coloured; two, in the centre of each side, are painted blue, the rest alternately red and yellow. The lower undiminishing portions of all, unfluted, are of dark red; between each, seem to have been pedestals. On a column, near the centre

were, of course, not always regulated by the strictest rules of propriety. They are very faint, and every day become less visible.

[1] Cato says, the stones for these were brought from Pompeii and Stabia.

[2] Soldiers sometimes were quartered in the porticoes.—Tacit. *Hist.* 1—31.

of one end, is the figure of a soldier, or gladiator, scratched with a nail; and about are idly scrawled, in the same manner, names in Latin or Greek.

In the rooms around skeletons were found, the decayed bones of the legs and arms retained by iron fetters. Pieces of armour, for the legs, thighs, and arms, were discovered in the exedra, in the middle of the east end, as well as helmets, ornamented with dolphins and tridents, in relievo, some incrusted in silver. On one was represented the principal events in the taking of Troy; others had vizors, gratings, or round holes to see through. From their size and weight it has been disputed whether they were ever worn, or only intended for ornament or trophies. Sir W. Hamilton, who was present at their discovery, saw their linings, which have since fallen out, or decayed: they were probably used in the theatre. Amongst other matters was a curious trumpet of brass, with six ivory flutes, all communicating with one mouth-piece. The flutes were without holes for the fingers. A chain of brass hung to this instrument, for the apparent purpose of securing it to the trumpeter's shoulder[1]. It is now in the Museum.

24 Above the theatre is the temple of Isis, to which

[1] Ennius expresses its sound:

At tuba terribili sonitu taratantara dicit.

this is the entrance; over it was an inscription, now removed:

N · POPIDIVS · N · F · CELSINVS
ÆDEM · ISIDIS · TERRÆ · MOTV · CONLAPSAM
A · FVNDAMENTO · P · SVA · RESTITVIT
HVNC · DECVRIONES · OB · LIBERALITATEM
CVM · ESSET · ANNORVM · SEXS · ORDINI · SVO
GRATIS · ADLEGERVNT

25 The ædes; for this little building is not called a temple. They differed, inasmuch as the former was not consecrated[1]: but the distinction was seldom attended to; and here, perhaps, was an affected humility in a worship scarcely tolerated.

The Ædes was placed upon an elevated podium, like most others at Pompeii. In front was a Corinthian tetrastyle portico, of six columns. At the shoulders were two projecting pieces, with niches; behind one of which were steps, and a side door-way to the cell. The entrance from under the portico was wide, but the interior shallow, and a long pedestal for statues occupied its whole width. This was hollow underneath, with two low door-ways.

Nearly opposite the entrance to the enclosed space was an ædiculum (26), covering the sacred well, to which was a descent by steps. On the pediment

[1] Gellius, 14—7.—See Plate 69.

over the door, in stucco relievo, is a vase, with a figure on each side, in the act of adoration. Before this building was the only altar upon which sacrifice had been offered; its top was burnt, and the bones of the victims remained; while the wall of the adjoining building was discoloured with the smoke. Opposite this is the place for depositing the ashes of the victims.

There are several other altars, or pedestals, within this enclosure: on two, flanking the steps which ascend to the temple, were found the basalt Isiac tables, with hieroglyphics, now in the Royal Museum.

The area, in the midst of which the temple is placed, is surrounded by a covered portico of brick columns, of a species of Doric order, stuccoed. At their bases runs a gutter, to convey away the water falling from the roof. In an angle, a beautiful marble statue, about two feet high, of Isis, was discovered upon its pedestal [1]. The drapery was painted a tender purple, and some parts were gilt. She held a sistrum of bronze in the right hand; in her left, the Egyptian symbol,—the key of the sluices of the Nile. In a niche was also found a statue, usual to such temples, Harpocrates, his fore finger upon his lip. Varro says, such statues were in all temples of Isis, to admonish that silence was

[1] Inscribed,

L CÆCILIUS
PHOEBUS · FOSUIT

to be observed. There were, also, Anubis, with a dog's head, Bacchus, Venus, Priapus; with paintings, utensils of bronze, and, in one of the chambers, a skeleton of a man, with a crow bar, as if he had endeavoured to break his way out. The walls were highly ornamented in stucco, with paintings; which, as well as the statues, are now in the Museum.

27 Saloon, paved with Mosaic: in the pavement is,

N POPIDI CELSINI
N POPIDI AMPLIATI
CORELIA CELSA

28 Probably the keeper's apartments. In one room was found a skeleton; near it was a plate, on which were fish bones; while the utensils used in cooking that fish were discovered in the kitchen (29) [1].

30 Was a room, with a bath.

We learn, from Tibullus, that prayers were offered to Isis twice a day. In the morning was the salutation, and morning sacrifice, upon opening the temple. In Arnobius, Apuleius, and Porphyry, the use that was made of fire and water is pointed out. Martial speaks of the evening service; when, after prayers, the temple was closed. The learned reader may find in Apuleius this ceremony, concluding with

1 Plutarch informs us, that the priests of Isis ate fish alone, and passed an austere life.

vows made at the door of the adytum, by the priest, for all orders of men; after which the people are dismissed in Greek; the λαοις αφισις.

31 Room, in which were found Priapus, Bacchus, and Venus, with a magazine of terra cotta lamps, and implements of sacrifice.

32 The area to which this opened (see Plate 74) was, in all probability, one of those open porticoes, or auditories, where philosophers taught. It must have been particularly subject to inconvenience from those whose love of practical jokes could prompt them to annoy these assemblies from the adjoining street [1].

34 The pulpitum.

Rhetoricians held their schools first in the porticoes of temples [2]; for learning was little cultivated in early times, and slaves were its professors; gradually understood, it came into increasing request. The orator systematically spoke from an elevated spot, and the children of people of the highest rank were sent hither for instruction [3]; although 'Haud tamen invideas vati quem pulpita pascunt.'

The schools, whether of the Grammaticus, Rhetor, Sophista, Juraticus, or Scholasticus, were usually in

[1] Ex his qui in porticibus spatiabantur lapides in Eumolphum recitantem miserunt.—Petron.

[2] Livy, 3—44.—Suet. *de Illust. Gram.*

[3] Tacitus, *de Orat.* Nero caused his verses to be publicly recited in the theatres and porticoes.

the vicinity of the Forum, or some public portico, into which the crowd of auditors poured when dismissed [1].

This space is surrounded on three sides by a very diminutive colonnade, of the Doric order, 13 feet 3 inches wide. On the side next the temple of Isis is no portico, and the first column is placed only half an intercolumniation from the wall. At the opposite end is an exedra, or recess (35), and two rooms (36). There are two entrances; one from the street (33), another from the portico of the Greek temple: the latter the steps show to have been much used.

37 Entrance to the court of the temple, called of Æsculapius. The reputation of this god could not have been high at Pompeii, or perhaps the inhabitants had little need of his care. Against the entrance was a covered space. The steps ascending to the adytum were the whole width of the court. Before them is an altar (39), upon which were found three terra cotta statues, of Æsculapius, Hygeia, and Priapus. The cell containing the pedestal for the statue was fronted with columns, of which only indications remain.

40, 41 Are apartments for priests, and matters relative, perhaps, to the adjoining temples.

42 Entrance to the house (43).

[1] Ingens scholasticorum turba in porticum venit.—Petron.

Engraved by Cha.s Heath

ENTRANCE PORTICO TO THE GREEK TEMPLE

Published Dec.r 1.1818. by Mess.rs Rodwell & Martin New Bond Street

44 Is the garden, or area domus, thereunto attached.

45 Another house, upon a lower level. It probably had an upper story, as a flight of steps leads up, through 46, to the garden (47). It was the residence of a sculptor; some of whose statues, begun upon, were found, with others finished; as well as unworked marble, ready, with chisels and other necessary tools for carving it.

48 Are lower apartments.

49 Behind the theatre was a cistern, and tower.

PLATE LXV.

View of the entrance, or propylea, to the area of the Greek temple[1]. Pieces of the columns and entablature are ranged within. It may be remarked, that the ancients rarely, if ever, placed these entrances opposite the front of their temples; but generally contrived that two sides of the latter should be presented to the first view.

[1] See the foregoing plan, wherein the fountain is marked 1.

PLATE LXVI.

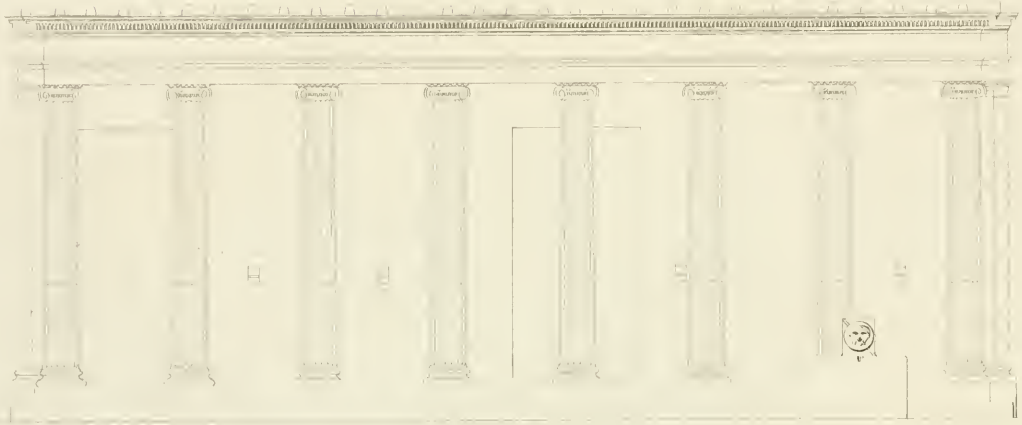
This restored geometric elevation will give some idea of the foregoing, when perfect. The columns are 2 feet 1 inch diameter, and about 17 feet 6 inches high, of black Vesuvian stone, stuccoed, and painted yellow: their distance apart averages 5 feet 5 inches. It will be observed, that, like the Greek, the circular base stands without a plinth, immediately upon the upper steps. The volutes are all angular.

PLATE LXVII.

View of the remains of the Greek temple, described page 241.

Portions of two columns will be observed in their places. In the distance is Mount Lactarius, ending with the island Capræ. The fortified rock of Hercules, now Rivegliano, is seen in the sea.

Under Lactarius is Castel a Mare, not far from Stabia, where Pliny the historian was suffocated by the sulphureous vapour from Vesuvius, which is behind



Engraved by S. Porter.

ENTRANCE PORTICO TO THE GREEK TEMPLE

Published Aug.t 1 1818 by Mess.rs Rodwell & Martin New Bond St.

Engraved by C Heath & James Lewis.

REMAINS OF THE GREEK TEMPLE

Published Oct.r 1.1808, by Mess.rs Bloomfield & Martin, New Bond Street

the spectator. Many beautiful monuments of ancient art have been there found, and removed to the Royal Museum; but the excavations are abandoned.

The semi-circular seat is on the right of the steps of the temple. The puteal, and pen for victims, on the left. A capital of one of the columns is represented in the fore-ground.

The upper step appears to have been 53 feet wide; the length is not easy to ascertain, as it does not wholly remain, for the foundations are dilapidated to the right.

PLATE LXVIII.

View of the excavation, of which the plan is given, Plate 64. A part of the great wall of the larger theatre always was above ground, and should have enabled the diligent antiquary to ascertain the site of Pompeii. Between this wall, which has, however, been modernized, and the spectator, is the court of the temple of Isis. To the right the auditorium, and area of the Greek temple. The propylea, or entrance, to the latter will be observed at the farthest end of the street immediately under, in the view; in which is also the door to the auditorium, and that to the court of Isis. Behind this temple is the cistern, marked on the plan 49.

The end of the Greek temple and the pen for victims appear on the left, beyond the great theatre. The flight of steps (11) begins to descend from near that point; while, more to the left, is the square of the Soldiers' Quarters, and the taverna, under the trees.

To the left of the latter, in the distance, is Gragnano, and, to their right, Castel a Mare, both under Mount Lactarius; one of the projecting points of which, upon the sea, is Saint Francesco di Paula. This mountain, celebrated by Galen for its mild and salubrious air, slopes down till it forms the promontory of Minerva.

The little theatre, from its position, falling from the spectator, is not visible; but the temple of Æsculapius, with its altar, is nearly in the fore-ground.

It is not possible to describe every point of this plate; but the whole may be traced by reference to the plan, Plate 64. The general plan will also show the little building from which the view is taken.

PLATE LXIX.

This view will be explained by reference to page 250, and is taken from the entrance to the court.

Two more columns of the portico of the temple are without their capitals, as well as a part of their shafts. In the surrounding portico, a space as wide as two

Engraved by G. Hollis

POMPEII.

VIEW IN THE COURT OF THE TEMPLE OF ISIS.

Published Feb.ʸ 1.1819 by Mess.ʳˢ Rodwell & Martin, New Bond Street

Engraved by Chas Heath

VIEW IN THE GREAT THEATRE, LOOKING TOWARDS THE SCENE.

Published Augt 1.1818 by Mess.rs Rodwell & Martin, New Bond Street

intercolumniations has been left, opposite the steps leading up to the cell, and pilasters, of a higher proportion than the columns, seem to have supported an arch, marking the centre.

This temple was amongst the first things found. It has been often drawn, and, we believe, always from the same point of view; while that point has been little explanatory of the whole. For the intention of making this plate more so, a broad liberty has been taken in removing great part of the four columns nearest the spectator, which in reality exist, like the others, entire. The whole is very small, and the Corinthian columns are not more than 10 feet high. The little entrance to the left is to the room (29).

PLATE LXX.

View in the great theatre.

This will be explained by reference to the plan. The Soldiers' Square, and little taverna, will be observed, as well as the hollow under the stage, mentioned page 244. The wooden floor of the stage would appear to have been upon a high level, compared with the orchestra. The doors in the white wall are to the scene and postscene of the little theatre.

PLATE LXXI.

Back of the great theatre.

This view is taken from the top of the flight of steps (11), and shows the back of the scene, with the doors (12 and 17). Over the former is the temple of Isis.

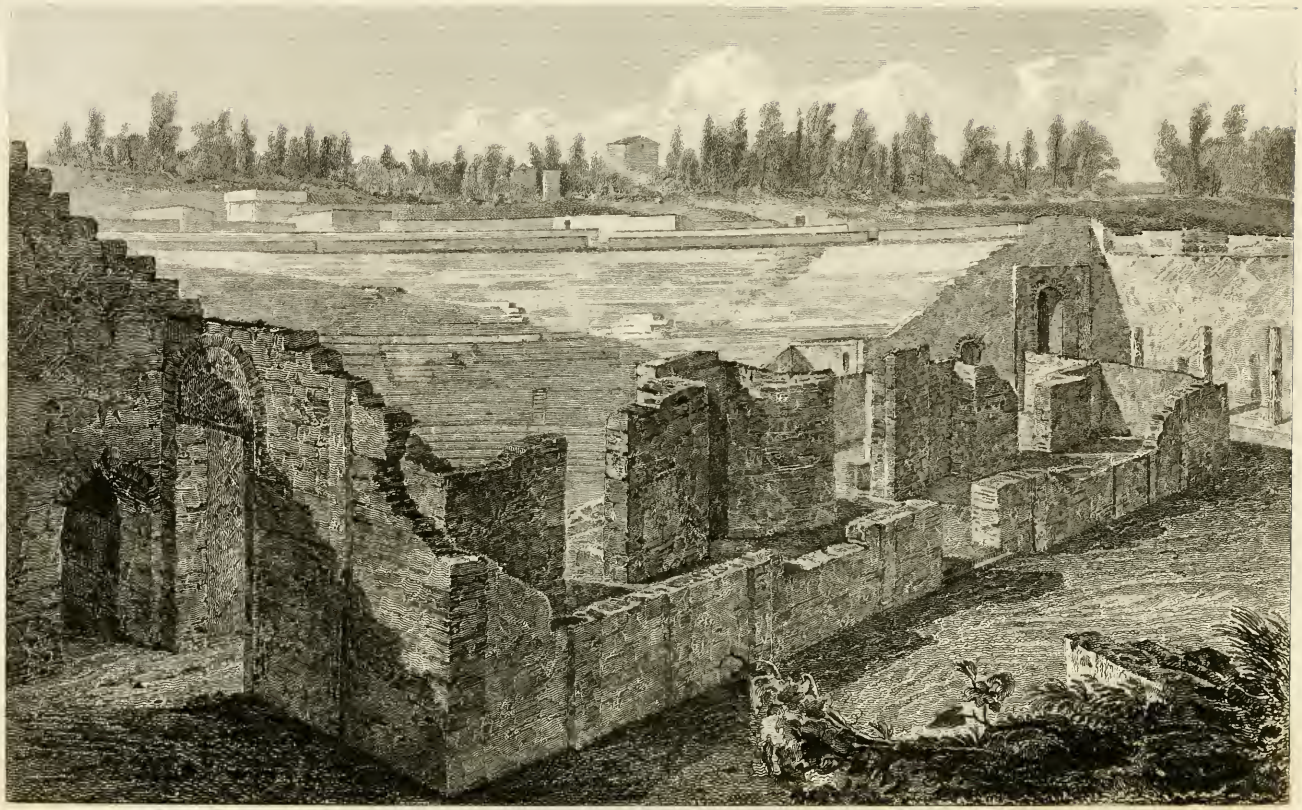
PLATE LXXII.

Colonnade of the Soldiers' Quarters. The stuccoed columns were alternately painted red, yellow, or blue; the unfluted part always red. The gallery is restored, we are told, as pointed out by the carbon of the ancient wood-work. The angle represented is that next the taverna.

PLATE LXXIII.

Little theatre.

The only explanation that can be given to this view is to refer to the plan, Plate 64. The part to the left



Engraved by W. Lizars.

POMPEII.

VIEW OF THE BACK OF THE THEATRE.

Published Decr 1, 1818, by Messrs Rodwell & Martin, New Bond Street

Engraved by W Lizars.

POMPEII.

COLONNADE BELOW THE GREAT THEATRE.

Published Sept.1 1818, by Mess.rs Rodwell & Martin, New Bond Street

VIEW IN THE LITTLE THEATRE

Engraved by Chs Heath & Robt Wallis

POMPEII.

VIEW OF THE SCHOOL BEHIND THE GREAT THEATRE.

Published Decr 1.1818. by Messrs Rodwell & Martin. New Bond Street

was covered over with the wooden floor of the stage. The bronze inscription ran upon the pavement in a straight line, connecting the two extremities of the lower semi-circle of seats.

PLATE LXXIV.

View of the school behind the great theatre.

These slight columns are of a very agreeable proportion, though 8 diameters, or 10 feet 10 inches high; being 1 foot 4 inches at the base. They stand upon a step of 5 inches, next which is a channel, to receive the water falling from the roof. The abacus is 1 foot $7\frac{1}{2}$ inches square, and 3 inches thick: the intercolumniation 7 feet 6 inches.

The opposite entrance is from the portico of the Greek temple, of which some of the columns are seen.

The wall on the right, dividing this from the street, is very much higher than the columns.

The pulpitum is about 4 feet 10 inches high, and the die 2 feet 9 inches broad: its cornice projects 6 inches: before it is a pedestal, and behind a flight of steps, 5 feet 6 inches high. The whole advances forward into the uncovered space 10 feet. This latter was 29 feet 3 inches by 65 feet 6 inches.

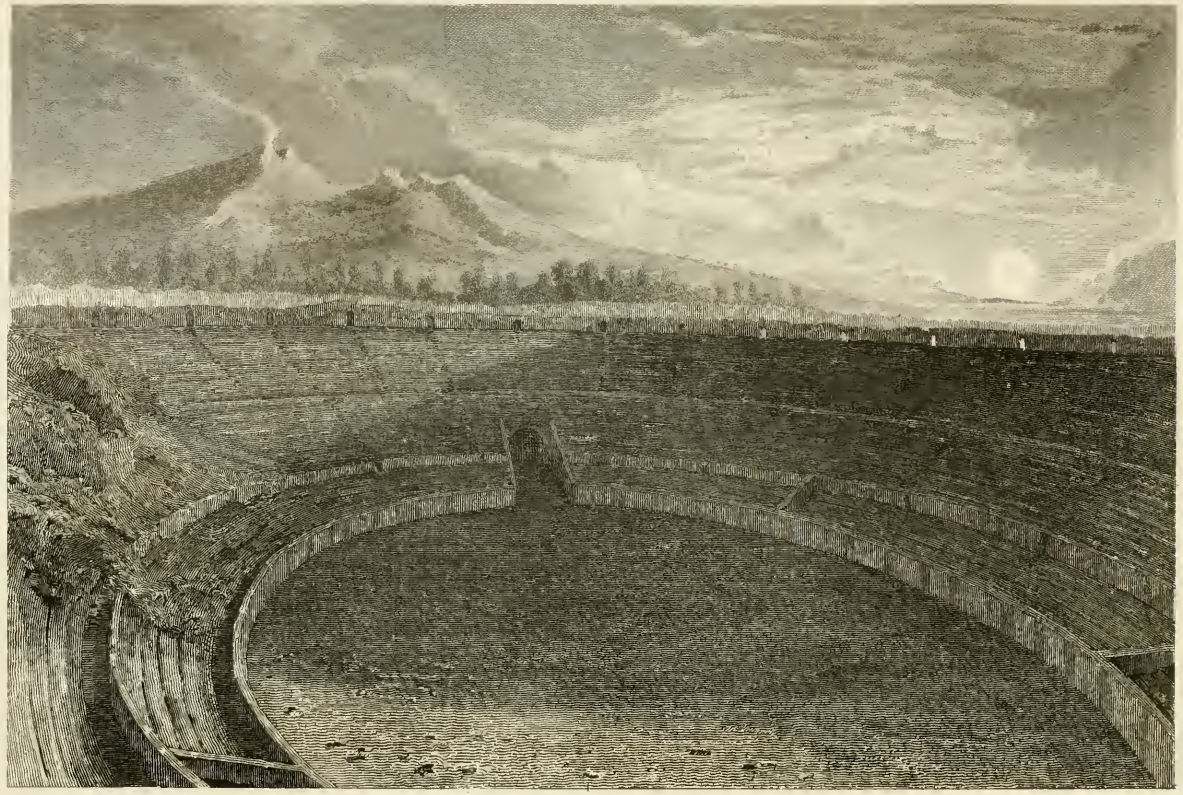
PLATE LXXV.

View in the Amphitheatre.

The heroes of amphitheatres were always infamous; and never rose from that state, like the heroes of the drama, to be the companions of the rulers of the world. But the desperate valour of those condemned to the arena appears to have frequently called forth the admiration, or awakened the pity, of the spectators; while their manly exercises excited the emulation of the senators of Rome[1]. Madness must have prompted Caius; whereas the skill of Commodus, brutal in his enjoyments, and perfected by seven hundred combats, surpassed that of the most experienced gladiators; while his thirst for blood became more insatiate with each expiring victim.

The same division of orders obtained in the amphitheatre which took place at the theatre. That of Pompeii had 24 rows of seats, and has been said to be capable of containing 30,000 people: but this is an erroneous calculation, as it has not 20,000 feet of sitting room, and would consequently not admit more than 10,000. Neither can any conclusive

[1] One thousand senators and knights once appeared, in compliance with the wishes of Nero.



POMPEII.

VIEW OF THE AMPHITHEATRE.

Published Feb.ʸ 1.1819, by Mess.ʳˢ Rodwell & Martin, New Bond Street.

argument with reference to the population of the city be drawn from this circumstance, when we recollect a passage before quoted; from which it appears, that the inhabitants of the neighbouring towns assembled here on the occasion of the shows. The population was, perhaps, under 20,000.

Around the arena were paintings, and a line of inscriptions. Amongst them we observe.

C CVSPIVS · C · F · PANSA · PATER · DV · I · D
IIII QVINQ · PRÆF · ID · EX · D · D · LEGE · PETRON

C CVSPIVS · C · F · F · PANSA · PONTIF · D · VIR · I · D

Surrounding inscriptions:

MAG · PAG · AVG · F · S · PRO · LVD · EX · D · D

T · ATVLLIVS · G · F · CELER · H · V · PRO · LVD · LV . CVN · F · C . EX . D · D

At a gate is,

C QVINCTIVS · C · F · VALC
M · PORCIVS · M · F . DVO · VIR
QVINQ · COLONIAI · HONORIS
CAVSSA · SPECTACVLA · DE
SVA · PEQ · FAC · COER · ET · COLO
NEIS · LOCVM · IN · PERPETVOM
DEDER ·

In the north entry to the arena, on the left hand side, are nine places for pedestals, to form a line of sepa-

ration, dividing the width into a wide and a narrow passage.

The shows, both of the theatre and amphitheatre, were under the superintendence of the edile, and were given either by public or private munificence. The gladiators of Ampliatus were brought forward to mark the funeral obsequies of Scaurus; whose tomb has been given in Plate 8. Upon a wall in the basilica, there is evidence of another instance of their appearance, but in what year we are ignorant:

N · FESTI . AMPLIATI
FAMILIA · GLADIATORIA · PVGNA · ITER
PVGNA · XVI · K · IVN · VENAT · VELA

It was, perhaps, the 17th of May preceding the destruction of the city. This appears to have been a repetition of a previous combat; and we find at the door of the edile Svettius, upon a stone, which had been before used for similar notices, the information, that another repetition would be given on the 31st of the same month, exactly three months before the day of the first recorded eruption of Vesuvius; which, we are told by Dion, burst forth while the people of Pompeii were sitting in their amphitheatre.

Engraved by F.C. Lewis

POMPEII.

PAINTING IN THE AMPHITHEATRE

Published Oct.r 1.1818, by Rodwell & Martin, New Bond Street

Engraved by John Le Keux

POMPEII

PAINTING OF THE TWELVE GODS UPON A WALL

Published Feb.ry 1.st 1819, by Mess.rs Rodwell & Martin, New Bond Street

PLATE LXXVI.

PAINTING, from the Amphitheatre.

This is evidently a preparation for combat. The tubista appears.

Et tuba commissos medio canit aggere ludos.

PLATE LXXVII.

PAINTING, or rather daubing, upon a wall, of the twelve gods; but curious, as exhibiting the 'Consentes Dii majores gentium.'

We have here Juno, Diana, Apollo, *Vesta*, Minerva, Jupiter, Venus, Vulcan, *Ceres*, Mars, Neptune, Mercury. They are all of the true ruddle god colour.

Under them are the *genii loci*. Juno has the pomegranate, and a blue robe. A yellow vest is given to Diana, who is particularly tall. The drapery

of Apollo is red, as well as that of Jupiter. The hair of Venus is different from the rest, and her greenish robe more transparent. Neptune's drapery is blue: that of Mercury and Vulcan red.

From an inscription found upon the wall of the great passage in the baths of Titus at Rome, it appears that this mode of preventing nuisance was necessary in the *interior* of such buildings; though the *names* of the gods seem there to have sufficed. In the passage alluded to over an altar somewhat similar to that shown page 197.

DVODECIM DEOS ET DIANAM ET JOVEM
OPTVMVM MAXVMVM HABEAT IRATOS
QVISQVIS HIC MINXERIT AVT CACAVERIT

VIGNETTES.

The Puteal, forming the subject of the vignette at the head of the Preface, is explained page 242.

The six following vignettes are one fourth the scale of the original pictures, of which twelve, painted upon dark grounds, were found, together with thirteen pieces of less merit, adorning the same chamber at Pompeii, in the year 1749. The whole have been already published in the learned and no less expensive work of the Academy of Naples.

Page 18.

A most beautiful and graceful figure. Her vest, of transparent yellow, is edged with blue; and her light hair, intermixed with pearls, is bound with fillets of white: she wears bracelets, and a neck-lace of gold. 'Qualis fuit Venus Apuleius cum fuit virgo, nudo et intecto corpore, perfectam formositatem professa, nisi quod tenui pallio bombycino umbrabat spectabilem pubem.'—See *Ant. d'Ercol.*

Page 24.

A female Centaur, bearing a green pallium, and holding a festoon, carries a Bacchante, robed in yellow, with the thyrsis. The equine portion of the former is white, and the head has horses' ears. Zeuxis was the first who imagined the female Centaur: the necessity of such beings having escaped the recollection of the poetic inventors of the male; always by them represented as of hideous countenance.

Page 70.

This no less beautiful figure holds the tambarine, which her right hand appears to have just struck. Her double neck-lace and bracelets are of pearls: her white vest is bordered with red, of which colour, also, are the ties of her sandals.

Page 91.

A Centaur, in full speed, with his hands bound behind, has the human portion a dark flesh colour, and the other of iron gray. He bears a Bacchante.

Page 123.

The fair hair of this figure is interwoven with leaves of an aquatic plant. Clad in a white robe, with a veil of green, in her right hand is a basket, while her left sustains a patera. She wears slippers.

Page 139.

This figure is clad in a white tunic, partly covered by an upper garment of azure, bordered with red. Her ear-rings are pearls: her hair is bound with a red fillet, and restrained by a yellow veil. In her right hand is a branch, with citrons; her left holds a golden staff, or sceptre, with an Ionic capital.

After many folio pages of learning upon these graceful figures, the Academy of Naples conclude with the reflection, that notwithstanding the many plausible conjectures they had thrown out, nothing certain could be asserted respecting them; for that it is in vain to attempt a system upon the *capricci* of the painter.

Page 90.

A cippus, explained page 113. It was, probably, painted with a likeness of the person it commemorates.

Page 138.

See page 132 for the description of this.

Page 151.

This representation of a Pompeian convenience is described page 174.

Page 197.

An altar at the angle of the street near the excavation of Queen Caroline, marked (a) on the great plan of the city.

The intention of these altars has been alluded to page 136 and 226. The prayer on making an offering may be seen in Plautus.—'Quæso te, ut des pacem, salutem, et salutatem nostræ familiæ.'—*Mercator*, i. 4—12.

Virgil is uncertain whether the snake was the 'geniumne loci, famulumne parentis.'—*Æneid*, v. 95. The divine genius might assume various forms.

Page 198.

A shop, of which the counter is seen in shape of the letter L. In this were sunk and fixed large jars, to hold the materials for sale. In front of the counter, the shutters were slipped in a groove, and the closed door, fitted to the edge of the last, and, when fastened, kept all secure. The door was hung on pivots, and of course opened to the left.

Page 226.

This imitation of a ham was of bronze, silvered, and contrived as a portable sun-dial; the tail forming the gnomon. It is published in the 4th volume of the *Antichita d'Ercolano*, where it is very fully explained.

Upon the back of the ham are described seven vertical lines, under which are abbreviated the names of the twelve months, beginning with January, retrograding to June, and again returning to December.

IVN · MA · AP · MA · FE · IA
IV · AV · SE · OC · NO · DE

Seven other lines traverse the above, and, by their intersections with them, show the extension of the shadow thrown by the gnomon on the sun's entering each sign of the Zodiac; and, consequently, at every point in his path through the ecliptic. They likewise point out the hours of the day; the shadow descending with the rising, and again ascending with the declining sun.

The Academy observe, that in suspending, to make use of this instrument, the side should be presented to the sun; and when the extremity of the shadow of the gnomon reaches the vertical line marked with the name of the actual month, the horizontal intersection will show the hour. It is added, that it had been observed to act nearly correctly through the whole day: but it is not

explained whether the instrument was made to turn with the revolving sun, without which it is evident that it could not have acted at all; and if so, it would appear to have been intended for momentary use, and to have required adjustment whenever made use of.

Page 227.

Picture of Bacchus and Silenus, referred to page 217. Bacchus and his followers covered the ends of their spears with the pine cone[1]. The aureolus encircling the head of the principal figure was sometimes put around the whole bodies of divinities[2]: though at first it was peculiar to the Sun, according to Orpheus, as cited by Macrobius; who also shows Bacchus to have been the same as the giver of light.

Ηλιος ον Διονυσον επικλησιν καλεουσιν.

He is here represented as described by Euripides[3]; his long hair scattered about his shoulders, and, like that of

[1] Diod. and Ovid.

Pampineis agitat velatam frondibus hastam.

[2] Αυγη δ'ασπετος ηι, ανα δε δροσω αμφιμιγεισα
Μαρμαιρη διγησιν ελισσομενη κατα κυκλον
Προσθε Θεου.

[3] Bacch. 455.

both deities, uncut. His right hand holds the carchesium [1], reversed, over a panther, one of the metamorphosed nurses of the god, according to Oppian, who says those animals are still fond of wine.

Liber muliebri et delicato corpore pingitur.
ISIDOR.

The learned editor of the work upon the marbles in the British Museum remarks upon the epithet ωμαδιος, that Bacchus is usually represented leaning upon the shoulders of his followers.

The old man, bearded and bald, of whom half 'the distended abdomen' is concealed by white drapery, is, without doubt, Silenus [2].

Φαλακρος γερων σιμος την ρινα.

Page 236.

Soon after the first excavations, two bone admission tickets were found, in clearing the theatres. One roughly offers the view of the exterior of a theatre, with a door, half open, approached by an ascent of three steps; and to the right of the latter seems marked a railing, of the common Pompeian form. Upon the reverse is the name, AICXYAOY; from which circumstance it is imagined that

1 MACROBIUS, 5—21.
2 LUCIAN.

the piece to the representation of which it admitted was Greek, and of the tragic poet Æschylus.

Upon the other tessera, a semi-circular edifice seems to represent the cavea of a theatre, divided into cunei: from the midst arises a tower. On the reverse is the word *hemicyclia.*

The hemicyclia were probably the last rows next the orchestra, which in this theatre were wider than those above, and not, like them, divided by diverging flights of steps. Pollux mentions this as a part next the scene, and in the immediate vicinity of the orchestra.

In the 5th volume of the *Ant. d'Ercolano* will be found a learned dissertation, in explanation of these; various tesseræ are instanced, from which we see that the Greek letters B. Γ. H. I. IA. IB. were respectively accompanied by and synonymous to the Roman numerals, II. III. VIII. X. XI. XII. and the same may be observed in those before us. This fact serves to show, besides the peculiarity of this system with regard to the two last, that while Greek was the language used in the drama, and consequently that best understood by its frequenters, it was considered at the same time expedient to mark the places also in the language of the government.

The second ticket certainly points out a *place* in the theatre; and while the explanation of the learned Academy is submitted, analogy suggests the presumption that the *performance* was not meant in the first. The name of Æschylus offered an irresistible inducement to the learned Academy; but his works at this period had become antiquated even at Athens. We see in Aristophanes,

Acharn. 25, that the first seats were called πρωτοζυλα; and, in Hesychius, ικρια is an appellation applied to the upper rows. It is strongly suspected that the real reading of this ticket is some Greek word, synonymous to the *mæniana* of the Latin, and that it was an admission to the gallery, constructed of wood.

Page 237.

Agamemnon and Achilles.

This painting is referred to page 219. It undoubtedly represents a scene in the opening of the Iliad, and the source of its action:

> Achilles' wrath, to Greece the direful spring
> Of woes unnumber'd.—

Minerva, sent by Juno, and visible only to Achilles, appears at the moment when, provoked by the overbearing tyranny of Agamemnon, the hero of the poem is no longer able to repress his indignation. The invisibility of the goddess is prettily expressed by concealing the greater portion of her person.

Page 266.

A ship, from a painting.

THE END.

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